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Bulletin of the Association of American Colleges

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COMPREHENSIVE EXAMINATIONS IN THE
HUMANITIES

May, 1937

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By EDWARD SAFFORD JONES
Director of Personnel Research, The University of Buffalo

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The BULLETIN is published four times a year—in March, May, November and December. Its emphasis is on description and exposition, not primarily on criticism or controversy. The March issue regularly carries the Proceedings of the Annual Meeting of the Association. Leaders in the college world contribute to every issue.

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EDITORIAL NOTES

ALBERT MANSBRIDGE and Robert L. Kelly are now collaborating on a project which seems likely to eventuate in a new book by Albert Mansbridge on *The Colleges of Oxford and Cambridge*. The plan involves an American edition with a Foreword by R. L. Kelly.

THE CONCERT PROJECT'S experiments with Two-Day Visits and Faculty-Artist Visits have been so successful that these have become standard forms in *Announcements for 1937-38*. In addition to these types of program, a new experiment of multiple performances of chamber music is being projected which, if it succeeds, will develop in the colleges an important branch of music now sadly neglected. This plan offers a sequence of short informal programs for classes and other student groups.

In order to close gaps in artists' tours and make it possible for more member colleges to have these programs, *Announcements for 1937-38* have been sent to non-member liberal arts colleges, teachers colleges and professional schools, and to a few junior colleges and preparatory schools.

The first experimental venture into Faculty-Artist Visits was enthusiastically pronounced a success. One president says, "Given the right man, I can see nothing but good that can come out of this experiment. The man who thought of this idea has vision, and the foundation which is backing it is getting a good return on its investment." For 1937-38 these Faculty-Artist Visits are being extended into the fine arts.

IT IS BELIEVED that the necessary grants will be made in October for two of the remaining projects in music, first announced early in 1936: the *library of choral music*, and *grants-in-aid for college music teachers*.

PROFESSOR HARVIE BRANSCOMB of Duke University, as was announced in the March BULLETIN, is to enter formally upon his duties in connection with the Association's library project on September 1, 1937. His office will at that time be located in the same building with the Headquarters office and the office

of the Concert Project of the Association. For the present, letters of inquiry concerning this project may be addressed either to the Headquarters office, 19 West 44th Street, New York City, or to Professor Branscomb at Duke University, Durham, North Carolina.

THE REPORT of B. W. Kunkel of Lafayette College on "The Survey of College Faculties," which he has been preparing for the past two years, is now ready for publication, and it is expected that it will be issued by the Association shortly after the beginning of the new academic year.

A CALL has been issued by H. Maurice Darling, Chairman of the Interfraternity Conference, for a meeting of the Joint Committee on Fraternities. Representatives of the Association on this committee, appointed at the request of the Conference to cooperate with it in formulating an eventual statement of the relationship of the fraternity to the college, are President Fox of Union College, Chairman, President Dennett of Williams College, President Ruthven of the University of Michigan, President Barrows of Lawrence College, and Comptroller Kimball of New York University.

FOUR regional conferences under the auspices of the Association have been arranged for the months of October and November, 1937. The first, which will be the twelfth in the series of Association regional conferences, is to be held in Poughkeepsie, New York, on October 22-23, with President Henry Noble MacCracken of Vassar College as chairman of the local committee. President Remsen D. Bird of Occidental College, Los Angeles, will act as chairman of the conference to be held for California colleges on October 28-29. The colleges of Texas, Oklahoma, and Louisiana are being invited to a conference to be held at Dallas November 1-2, with Dean E. D. Jennings of the Southern Methodist University as chairman of the local committee. The fifteenth conference in the series, under the chairmanship of Dean Wyatt W. Hale of Birmingham-Southern College, will be held at Birmingham on November 3-4. To this conference colleges in Alabama and adjacent states are invited.

Following the custom of the past few years, the American Association of University Professors is cooperating in the programs of these conferences.

IN CONNECTION with his assignment in producing within the next two years a book on higher education under the grant from the Carnegie Corporation of New York, Robert L. Kelly has chosen the Claremont Colleges, California, as his initial headquarters. He will conduct a seminar there on Selected Problems in College Administration and Teaching during the second semester of the academic year 1937-38. He has also accepted an invitation to take a place on the program of the biennial conference of the World Federation of Education Associations to be held in Tokyo the first week of August, 1937, after which he will make a short visit to some of the universities in Japan and China which have developed largely under American influence.

With special reference to his book assignment, he will greatly appreciate it if member colleges of the Association will send him regularly at the Claremont Colleges printed reports of their own developing activities. The title of Dr. Kelly's book is *The American Colleges in Transition*.

INDIANA, during the sessions of the legislature the past winter and spring, has been one of the outstanding centers of debate in the matter of proposed taxation of all types of benevolent institutions. When the legislature adjourned and the smoke of battle cleared away, it was discovered that the attempt to apply the gross income tax to the revenues of the colleges, churches, and other benevolent institutions had failed, as did also the threat to apply the intangibles' tax to the securities of the benevolent institutions and the recommendation of the legislative tax committee for a so-called "service charge" against all tax-exempt real estate except churches.

On the other hand, a bill was passed providing for the taxation of annuity property which, however, limits its operation to property hereafter to be acquired. Another bill which became a law provides for the annual registration of tax-exempt property.

The most significant result of the state-wide as well as the legislative discussions was a compromise providing that all real property now held by the holding companies of the colleges and

churches, or "hereafter acquired by them in foreclosure of present mortgage obligations or in settlement or payment of present obligations," is to be exempt until March 1, 1944. Thereafter, all income-producing real property is to go on the tax duplicate.

In view of the BULLETIN's recent emphases on the *Humanities*, *Professional Education*, *Music*, the *Theater*, and *Fraternities*, selected notes are here presented on developments in these fields:

AS TO THE MEANING OF CULTURE

Reporting upon a "Study of Accomplishment of the 1935

Freshman Class in Seventy-eight Medical Colleges," Dr. Fred C. Zapffe writes: "The number of students coming with less than three years of college work is steadily growing smaller, and, *per contra*, the number holding a degree is steadily growing larger. Of the 1935 freshman class (6,352), exactly 13 per cent, had less than three years of college work, and only 8.5 per cent had no more than two years (60 hours) of college work. Most of the remaining 4.5 per cent had nearly three years (more than 75 hours) of credit. Many had attended college for three years but failed to earn credit for 90 hours. . . . It must be accepted without reservations that the cultural course yields the best results. Not that science is not culture; it is, but there are other, doubtless more essential, courses which must be regarded as being essential in the making of a good physician."

Professor W. V. Houston of the California Institute of

Technology says: "A body of isolated facts, no matter how large or how well authenticated, does not constitute a science unless these facts are brought under a suitable system. This is the special achievement of a human mind. The idea that the classification is inherent in the facts of a science is rapidly disappearing from the attitudes of those who consider such problems critically. The creation of a science is a human activity; to a physicist's probably prejudiced mind it is the supreme intellectual activity, and as such it is entitled to the appellation of "humanity" as much as is any of the activity more commonly so designated. Certainly, the selection of the best which survives

is much more rigorous and ruthless in science than in any other field. My contention is, then, that science is very properly a humanistic or a cultural subject."

DEAN HARRY M. GOODWIN of the Massachusetts Institute of Technology is authority for the following statement: "The Institute has from the beginning emphasized the humanities as a part of the curriculum. That was an important thing in the days of President Rogers, who started the Institute, and has been continued to the present time. At present we are also emphasizing the economic side of the situation by arranging a five-year course in which economics is combined with engineering. At the end of five years a bachelor's degree is given in a specified field of engineering, and a degree in the economics of engineering or economics and general science, if science has been the undergraduate curriculum completed at the same time. This has been in operation only the last two years, and we are graduating this coming semester a number of students who have decided to emphasize the economic phase of engineering. The importance and the place of science in connection with engineering need no further statement."

THE LAW CURRICULUM AT THE UNIVERSITY OF CHICAGO

DESCRIBING the "New School Curriculum," in *The University of Chicago Magazine*, March, 1937, Dean Harry A. Bigelow says: "It is not only in the giving of correlated course instruction in the various non-legal subjects that we expect to obtain the amalgamation of legal and non-legal material. The picture that we have of the future activities of the School is that of a constant interchange of ideas by all the members of the Faculty, including the members whose interests lie primarily in non-legal fields. Our expectation is that the various law members of the Faculty will sit in on the non-legal courses that are of interest to them, and the members of the Faculty dealing primarily with non-legal material will sit in the different law courses as they can make opportunity. . . . In this reorganization we have had the objective of making the student realize that the law does not consist of more or less isolated units with particular captions but is, as a great legal scholar described it, 'a seamless web.' "

COLLEGE MUSIC

MICHIGAN STATE COLLEGE boasts a Collegium Musicum, the first of its kind in America. Johann Bach introduced the first musicum in Leipzig in the eighteenth century with enthusiasm. The musicum series at Michigan State College, described in the *Record*, February 25, 1937, consists of a sequence of semi-public programs of music from the eighth to the eighteenth centuries. Preceding each program, original manuscripts and facsimiles of the music, together with other interesting items connected with early performances of the composers, are exhibited in the college library. The programs are designed to conform as nearly as possible to conditions contemporary to the compositions being rendered. Prior to each performance a talk is given to explain the culture of the age being represented in the program, and following it is a discussion during which questions are asked concerning the music. A number may also be repeated upon request. The musicum was created by the department of music and is directed by a member of its staff.

THE MUSIC and Dramatic Arts Building of the Louisiana State University is said to be the most imposing building devoted to these arts to be found on any college or university campus in this country. Classroom, studio, library, practice room, rehearsal room, and theater facilities are combined in the plant to provide excellent opportunities for dramatic and musical training. Located on the first floor of this building is the University Theater with seating accommodations for almost 600 persons, with the workshop theater on the same floor. Adjacent to this building is the Greek Theater, an open-air auditorium seating more than 3,000 persons. It is of reinforced concrete construction throughout, including floor, benches, and stage.

THE UNIVERSITY OF ROCHESTER will construct at a cost of \$124,000 a music library to house its collection of 35,000 volumes in this field. It is believed that it will be the first building devoted exclusively to music and musical literature in this country. The building will be constructed from funds set aside for this purpose by the trustees during the past several years.

A GIFT of \$125,000 for the erection of a music building is reported by the Moravian Seminary and College for Women. While the building will be located on the college campus, it is intended to serve not only the Department of Music but also as a music center for the community and a rehearsal hall for the Bach Choir.

THE COLLEGE THEATER

IN CONNECTION with the observance of the Eighty-fifth Anniversary of Mills College a symposium on the theater was held on April 9. Prominent directors, actors and critics from all parts of California gathered to discuss the problems of the college and university theater. Representatives from the universities, colleges, state teachers' colleges and junior colleges participated. The School of Fine Arts of Mills College gave an evening of demonstration of theater techniques.

Each School of the College is assuming responsibility for a month's program of lectures, concerts, plays and exhibitions. In February, the School of Language and Literature sponsored these activities; in March, the School of Natural Sciences had its turn. The School of Social Institutions has control in May, and the School of Education will cooperate with the Anniversary Committee in the June Commencement festivities.

INSTITUTES OF INTERNATIONAL RELATIONS

TEN Institutes of International Relations under the auspices of the American Friends Service Committee in cooperation with the Council for Social Action of the Congregational Churches and local committees, lasting usually from ten to twelve days, will be held this summer in educational centers located strategically throughout the country. The schedule is as follows: Bethel College, Kansas, June 8-18; Duke University, North Carolina, June 14-25; Grinnell College, Iowa, 16-25; Cheyney State Teachers College, Pennsylvania, June 19-July 4; North Central College, Illinois, June 21-July 2; Mills College, California, June 22-July 2; Nashville Institute, Tennessee, June 27-July 4; Wellesley College, Massachusetts, June 29-July 9; Whittier College, California, June 29-July 9; Reed College, Oregon, July 5-July 15.

THE PENNSYLVANIA PRESIDENTS' LETTER

THE PRESIDENTS of the Colleges of Liberal Arts and Sciences of Pennsylvania, comprising the Association of College Presidents of that state and comprehending almost entirely the Pennsylvania membership of the Association of American Colleges, recently sent the following individually signed letter:

To His Excellency, The Honorable George H. Earle
Governor of the Commonwealth of Pennsylvania
Harrisburg, Pennsylvania

Dear Sir:

We, the undersigned, representing the Liberal Arts Colleges and Universities of the Commonwealth of Pennsylvania, ask the privilege of submitting the following facts for your consideration.

Our institutions represent an investment in buildings, grounds, equipment, and endowment in excess of 255 million dollars. This is the result of more than a century of painstaking effort and, in many cases, of heroic sacrifice. During the past century these institutions have furnished the State of Pennsylvania with men and women who have assisted in incalculable measure in furthering every worthy interest in our Commonwealth.

The Liberal Arts Colleges and Universities of Pennsylvania have always made it possible for deserving young men and young women of limited means to secure a college education. We call attention to the fact that out of 61,597 students in our institutions for the academic year of 1935-1936, 23,967 received aid from the colleges in the form of scholarships, work or loans. This was exclusive of N. Y. A. aid. It is significant that 5,931 students were given free tuition. The total amount of aid given by our institutions in 1935-1936 was \$4,226,900. These figures in no sense include funds raised by public taxation. We feel, therefore, that in a very profound sense the Liberal Arts Colleges of Pennsylvania are People's Colleges. They are colleges that offer the largest possible opportunity for deserving young men and young women.

It is important to remember that when the State requested the assistance of our institutions in the training of public school teachers, our colleges accepted this responsibility wholeheartedly. It is estimated that we are performing this service at a saving to the State of approximately two million dollars a year.

In attempting to render the largest possible service to the largest possible number, we are often seriously embarrassed by proposals to make changes in the State Policy of Education without a careful survey of all the educational institutions of our State. We feel that we are entirely within our rights when we ask that our institutions have State recognition in all educational planning. We stand ready to cooperate in every way in furthering higher standards and in securing a broader opportunity for the young people of the Commonwealth of Pennsylvania.

GUY EVERETT SNAVELY

GUY EVERETT SNAVELY, the new Executive Secretary, is well equipped by education, training, experience and personality to assume the administrative leadership of the Association. The factual record of his life—his *curriculum vitae*—is recorded in *Who's Who in America*; his knowledge of academic life and of liberal arts education comes from wide experience and observation.

A doctor of philosophy at Johns Hopkins in 1908, he found teaching and administrative experience as preparatory school master, professor of modern languages, college registrar, dean, honorary scholar, visiting professor, and president. Recognized and trusted by his equals, he has served in various capacities in state, regional and national educational and public welfare agencies, devoting much time and energy during the past twelve years to the Southern Association of Colleges and Secondary Schools, of which he was secretary-treasurer. In 1929-30, after a term of service on the Executive Committee of the Association of American Colleges, he was elected president of the Association and met the requirements of that position with distinction.

As President of Birmingham-Southern College for sixteen years, he has made an unusual contribution to education in the Southeast. The news of his resignation brought forth many expressions of regret, of which excerpts from an editorial in *The Birmingham News* of January 17, 1937, published in the March BULLETIN, are typical.

To Dr. Snavely the BULLETIN extends a hearty welcome, and regards with confidence the prospect of his executive participation in the plans, problems and policies of the Association.

He enters upon his duties on June 1, 1937.

CHOOSING A PRESIDENT IN THE AMERICAN COLLEGE*

ROBERT L. KELLY

A FEW weeks ago a conference proposed by the Secretary of Labor, between warring parties in industry, blew up before it got started. To an inquiry by representatives of the press as to the cause of the fiasco, Miss Perkins laconically replied, "Intellectual trouble." Nicholas Murray Butler has remarked, after years of experience with international relationships: "All the problems of the world could be settled easily, if men were only willing to think." Perhaps he should have added "and if they were only able to think." There has always been evidence that "intellectual trouble" in some degree affects most or all of us most or all of the time. Unfortunately, even college people seem not to be entirely immune.

THE BOARD

Perhaps the board of directors may properly be looked upon as the party of the first part in matters of inter-academic relationships, although there are indications now and then that there may be a state governor or a beloved donor paternally guiding the hand, if not the mind, of the directors, for the good of the college. Legally, on many matters, the board of directors has final power. This need not mean exclusive power. In the matter of choosing a president, which is one of the most important powers entrusted to them, they sometimes show that they are not yet so far along in intellectual matters as was the author of the Declaration of Independence more than a century and a half ago when he acknowledged the significance of "a decent respect for the opinions of"—let us say faculties, members of the alumni, students. Some boards still stand absolutely on their legal rights. That is a really serious intellectual trouble. It may be that this partially accounts for the striking mortality of college presidents. Some of them may have been illy chosen. No one will deny the board the right to issue the final fiat in matters guaranteed them by the constitution. But this does not invalidate "the inaliena-

* Reprinted by permission from the JOURNAL of the American Association of University Women, Vol. XXX, No. 3, April, 1937.

ble right" in a democratic society, as the college is supposed to be, for other parties to have established and definite means of offering suggestions.

In 1929, of 168 institutions answering the question of a thesis writer in the Ohio State University, only 65 indicated that they had sought or considered the sentiment of the faculties in the selection of new presidents. In recent presidential appointments the boards of directors usually, though not always, consulted "other individuals" as to the matter of suitable candidates. In considerably less than half of the cases known to the writer were the faculty groups consulted. In at least three cases a nominating committee was appointed made up of members of the board and from one to four members of the faculty. In one case the trustees reported the vacancy to the faculty as a body and asked for suggestions. In another, letters were sent to all faculty members asking for suggestions. In one case the board asked the outgoing president to submit a list of eligible candidates within the faculty. In another case the board sent a member of the faculty to interview the individual who subsequently was elected to the presidency. In this institution two members of the faculty were on the nominating committee, one being the outgoing president, and the other being elected by the faculty. In one instance a large percentage of the full-time faculty of professorial rank petitioned the board to elect one of their own number recently retired, and this suggestion was adopted. In other cases faculty committees worked independently and made suggestions to the board.

There is not much evidence that boards called upon the alumni as a group to make suggestions.

Among the "outside" individuals who were consulted were at least one state governor and heads of foundations and educational associations of national standing.

It is not the function of this paper to submit a perfect plan for this or any other phase of college organization. There is no plan equally applicable to all institutions. Certainly any newly-elected president takes his life in his hands, however, if he accepts an appointment without reference to the opinions of those members of mankind who have a right to a judgment and may later rather conveniently discover a *causam belli*.

The American way of academic life presupposes that the boards shall be made up, for the most part, of educational laymen. By and large, this plan has justified itself. Ten board members, each of whom can view the problems presented from ten points of view, are better than one hundred, each of whom represents an "interest," or a group. Profiles are very valuable in administrative procedure. A wise man has recently remarked that if you look a problem squarely in the face, you are in danger of getting the wrong slant on it.

THE FACULTY

While the faculties, in most cases, do not choose presidents or determine general policies, their point of view and peculiar adaptability to general objectives must be considered. For the good of all they must "have a heart," with the leadership of the executive officer and his colleagues in administration, in discovering and putting into operation the best educational procedures. Most faculties have no desire to usurp the power of the directors. Their prepossession with the business of educational leadership, as well as their capacities and inclinations, disqualifies them for this service. Any one who has ever attended a faculty meeting knows that. But they cannot be left out of the total picture in the choice of a leader or the determination of the general plan. In a few colleges the faculty practically controls the college. That these interrelationships are not always reciprocally helpful is well known. The "party of the first part" is not alone, however, in yielding to the attitude, "I have no need of thee." A significant illustration is found in the report of the committee on college and university teaching of the American Association of University Professors which opposes what they call "inspectorial visitations" of teachers by presidents, deans, and other administrative officers. The assumption is that officers will make such visits as spies. Thus is the chasm widened between administrator and teacher, despite the fact that numerous administrative officers have first of all been teachers of distinction and have the teacher's interests at heart.

THE ALUMNI

Nor is it safe to leave out of the picture the students present and past, among whom are counted as especially significant for

purposes of administration the "alumni," (a term used here to include also "alumnae"). There is some ground for the hesitancy with which directors and executives are disposed to view alumni recommendations. See what a mess intercollegiate athletics are in today! Recall the disposition of old students toward stand-pattism. "The poor old college is not what it was in our day!" Recount instances of intense partisanship of alumni when men and measures are under review. How really constructive has the influence of alumni, elected by the alumni, because they are alumni, been in college administration?

Now when members of alumni are chosen to committees or to boards or to presidencies because of their established qualifications for executive and administrative work, the results have been most gratifying. Other things being equal, no representation in administration is more valuable than alumni representation. The alumni should be the best interpreters of the traditions which make the college what it has been and should be. They represent, en masse, the bulk of the accumulated wisdom of the college.

A warning must be made against the use of violence. Police protection should not be needed in college presidential elections. The more the violence, the less the effectiveness. Mr. Dooley interpreted human nature with characteristic precision when he remarked, in effect, that nobody "enjoys being pushed around." Problems of educational administration are essentially human problems. Their effective solution will not come through the demanding of rights by this or that party so much as by the display of willingness intelligently to assume responsibilities. The only way, as has been demonstrated by some of our colleges, to assure harmonious relationships within the academic family is through education and understanding. This process, like all educational processes, is a slow one. It must be pursued persistently. All parties concerned need this education. Usually the best way to attain it is through the wisdom of the president or some other personality.

THE GROWTH OF UNDERSTANDING

There are numerous steps in this growth of understanding. In some cases new methods must be developed of choosing board

members. The boards must be open-minded. The alumni must understand the college of today as well as the college of yesterday. Such understanding may be secured if it is sought. It may be secured directly through conscious effort, or as a by-product of the exercise of relationships already established. It is a stupid board which does not recognize what alumni are doing for the support of the college, not only through the alumni funds which recently have been keeping many a college out of the red, but through gifts to endowments, buildings, equipment, scholarship funds; through the contribution of books to house libraries; through representing the college here and there on formal occasions as well as day by day in various kinds of social service; through the study of the curricula; through "seeking out and finding," to use Thomas Jefferson's phrase, students of quality and promise for the college.

Those administrations are wise which in various ways have learned to reciprocate. Provision is being made by many colleges for further alumni education—through the alumni weekend, lecture courses, reading lists and other library service, the alumni college; through some form of special recognition of alumni who have achieved distinction; through placement bureaus for alumni; through the provision of physical equipment for alumni rooms and headquarters on the campus; through the erection of student unions as centers for all students past and present, which in some cases have entirely transformed the life of the college; and, finally, through preferred treatment in the assignment of football tickets!

Hail to the colleges which have demonstrated that with a substantial background of mutual helpfulness among "those who love her," all interests can be and will be considered in the choosing of a president as well as in other acts of administration.

OBSERVATIONS ON COLLEGE FINANCES

ALFRED WILLIAMS ANTHONY

PHILANTHROPY ADJUSTS ITSELF TO NEW TIMES

AS AN illustration of the tendency to shrink from long term commitments in connection with charitable purposes the case of the late Jesse Isidor Straus may be cited. In the codicil to his will Mr. Straus revoked bequests to charitable objects amounting to about a million dollars, because, as he stated it, "increased estate taxes are devoted in large part to governmental social programs."

Mr. Straus died this last fall at the age of sixty-six. He was widely known as a philanthropist of discernment and discretion. The reason given for cancelling his bequests really falls into two parts, partially stated and distinctly implied: (a) private charity is no longer needed because the necessary action for relief has been taken over by the government, and (2) taxes are becoming so heavy that it is neither safe nor prudent for a man of wealth to give generously.

Undoubtedly Mr. Straus is not alone in this judgment. Men ordinarily make no public mention of the contents and character of their wills. Lawyers who may have drawn the documents and fiduciaries who may have been consulted are pledged to secrecy. Only after death are the contents of a will disclosed. Consequently no enumeration, or present census, of wills which have been altered can be made.

Conversation with men of wealth leads the writer to believe that considerable numbers of them share in Mr. Straus's opinion, even if they have not already followed his action. A man who about a dozen years ago set up a trust for the education of women in two states, within a year has revoked that trust (as it was revocable), and with the released funds has established another trust for the benefit solely of his natural heirs; and he says, in substance: "The tendencies today are all toward the communizing of wealth: governments are seeking to redistribute wealth through the processes of taxation; I can have no idea of the amount of property my estate may be expected to net when I am gone; I fear lest in benefactions already made I may have been essentially unfair to

my own children, and I may have placed myself in danger of needing to go to the poor farm."

A young business man of New England of keen abilities, who himself is in the line of administering important affairs and of inheriting a considerable fortune, recently made the following prompt comment upon the act of Mr. Straus,—“I think private philanthropy is no longer necessary.”

In the *BULLETIN* of the Association of American Colleges, May, 1936, a summary is given of the uneasy feelings of people of wealth even toward life insurance companies, those reservoirs of safety which have long been regarded as the guarantee of economic well-being through the long reaches of the future. In that discussion only life insurance companies were mentioned, but, with slight changes in phrases, the sentiments there expressed might be applied to banks, fiduciaries and other custodians of funds. The language used contains the following sentences:

Since the depression insurance companies have received preferential treatment under the laws of the states and the nation, by not being obliged to list the value of their assets as of the market, as other concerns and businesses have been obliged to do. As a consequence, no one really knows whether life insurance companies, if put under the strict evaluation to which other companies are subjected, are really solvent. It is assumed that they are solvent and doubtless they will continue solvent, if they continue to insure carefully selected risks with new money constantly coming in; but no one knows whether they can preserve solvency under impending conditions, especially of reduced earning power of money, increased taxation, and the expansion of greater risks in the field of annuity agreements.

GOVERNMENT AS A DISPENSER OF CHARITY

It is a well known fact that Congress has placed in the hands of one man, the President of the United States, the enormous sum of \$4,800,000,000—an average of \$100,000,000 for each of the forty-eight states, for charitable purposes in practically every form that one man may determine. This is said to be a larger appropriation than was ever before voted in one resolution by any legislative body, whether for war or for peace.

This is a stupendous fact and might well cause Mr. Straus, or any other man, to question the wisdom of his giving out of his little wealth the trifling sum of a million dollars.

In the administration of this vast sum, it must be remembered that practically every one of the citizens of the United States is being educated to look to the government, instead of to individual effort or private charity—to family, to friends, to fraternal organizations, or other sources of relief, as hitherto,—only to the government for relief needed, whether because of unemployment, destitution, waste, old age, sickness, sanitation, safety, or education.

These words are written in a Southern state, in the neighborhood of an educational institution which enrolls 889 young people of both sexes, fitting for cultured lives and future leadership. For the employment of these young people in jobs beneficial to the institution, an officer of the administration, listed in the catalogue as "Director of Student Help," is spending \$1500 every month. Similar processes are in progress in almost every similar institution in the country, North, South, East and West. What kind of an education is this which the future leaders of the country receive in gratuities and doles? What effect will these largesses of the nation have upon what are called "college loyalties"? And upon "loyalty funds"? Will graduates continue to feel under obligation to respond to solicitations of Alma Mater?

It may well be doubted whether all the good (temporary) which may be done by these benefits, however justified by intentions, will adequately compensate for the loss of moral fiber which all citizens, both rich and poor, will have suffered in the course of a few years.

Four years make the length of time by which a generation of college students must be reckoned; but these generations are overlapping. Eight classes enter; eight classes graduate; eight classes become in turn sophomores and juniors; and to all of these young persons lessons, direct and personal, indirect and observed, have been given in the theory and practice of dependence upon aid from the Federal Government. How, under such circumstances, can any instruction be imparted to the future leaders of the nation as to social obligations, or the value of philanthropy, charity, or neighborly sympathy for those who are in need and suffering?

THE COLLEGE LIBRARY AND COLLEGE TEACHING*

WILLIAM W. BISHOP

THE GENERAL LIBRARY, THE UNIVERSITY OF MICHIGAN

WE ARE met here to dedicate to active use a new library building for Agnes Scott College. The occasion is a memorable one. Our presence here happily coincides with the celebration by a neighboring university of a hundred years of service. Our thoughts have been forcibly and eloquently directed today not so much toward that historic century of past achievement as toward the future work of an urban university in this strategic center of Southern life and thought. This college, too, if not so ancient as its neighbor, is not without an honorable history, nor does it lack a record of high achievement. No speaker could fail to comment on the beauty and the promise of useful service of this new building which is dedicated today, a beauty and a promise which are the direct result of a happy union of the architect's skill with the librarian's intimate knowledge of the needs of modern library service. This college is to be warmly congratulated on this fortunate outcome of years of careful study and planning. But felicitations and congratulations are not alone the purpose of this gathering. Rather it is a fitting time for some careful thought of the purposes which lie behind this building, some study of the reason for existence of the college library.

The American college is distinctly a product of American life. It would be easy to maintain the assertion that the degree-conferring, four year college of liberal arts which has played so noble a part in our history is a direct outgrowth of frontier, or at least colonial, conditions. It is always hard to get a European to understand our American colleges. He is familiar with universities, lycées, gymnasia, higher technical schools, but colleges of the American type he doesn't know or comprehend. Even our English cousins whose seventeenth century Cambridge college was transplanted to America almost bodily, ordinarily fail to grasp the precise place of our colleges in the American educational scene. That our colleges are strong in numbers, reaching into the hundreds the country over, I need not tell you. (I for-

* An address delivered at the dedication of the new library at Agnes Scott College, December 12, 1936.

bear to ask when is a college a real college!) That their function is fairly well understood may be safely maintained before an audience of this sort. Briefly, the college takes American boys and girls from the secondary schools, gives them four years of more or less concentrated study plus numerous "extra-curricular" activities, and is expected to turn them out either ready for higher professional studies or else prepared for a life of civic usefulness without further formal education. The average college somehow manages to produce a recognizable effect in the character and in the abilities of its output. Somehow it stamps its impress on its graduates, and it is on the whole a very sound influence which the college exercises. The function of the American college then is twofold—to give its students a cultural preparation which shall fit them for civic leadership in a democracy, and to train them so well that they may undertake higher professional studies with good prospects of success. Put in a different way, the college stands for culture (with all that the word implies) and for efficiency, culture in the old-fashioned sense of that much-abused term, and efficiency in the pursuit of higher learning, and—let us hope—in the conduct of life as well.

There are likewise certain definite limitations to the work of the liberal arts college, limitations which are implied in its functions themselves. A college is not a vocational school; it is not a professional school; it does not necessarily train young people to earn money. It perhaps best fulfills its chief function when it teaches nothing "useful."

The college library must be considered in the light of both these functions and these limitations. It is essentially in and for the college. It is not an end in itself. It has no being, no significance apart from the college. If the college aims to do certain things, to achieve certain results, its library must be formed and carried on with these definite purposes always in view. In other words, the college library is a necessary part of the college equipment for carrying out the plans and purposes for which the college is designed. Its work must be approached and planned with the two chief aims of the college clearly in mind. To these all other considerations must either give way or assume their proper place as minor elements in a large problem. The proper integration of the college library with college instruction, its work of producing those results at which the college aims,

is a matter for most careful study. Too little has yet been done along these lines. We have taken far too much for granted in planning and in administering college libraries. There has hitherto been far too much imitation of the libraries of another sort, and, I believe I may properly say, libraries of another day. We have failed to look at our college libraries as instruments of teaching, save in a rather half-hearted way. We librarians have grown almost cynical as we have for years heard college and university libraries called the "heart" of the institution by the very people who have too often failed to see that that "heart" was beating at a poor dying rate and was quite unable to supply life-blood in a steady stream to the body of the college itself. Much of the easily observed weakness of many college libraries is directly due to this inclination to pay lip-service only to this basic conception of the college library as a direct part of the college's teaching equipment. Precisely those colleges which have developed strong libraries in immediate and carefully planned aid of instruction are those which have spent liberally on their libraries, not money alone but much conscientious thinking. It may be remarked that just as effective planning is of little avail without sufficient budgetary support, so also no amount of funds is able of itself to render a college library an efficient aid in teaching. Nor is even the best trained library staff sufficient of itself to achieve this result. Active cooperation between faculty and the library staff under strong administrative guidance is an absolutely necessary basis for developing the latent possibilities of the library in aid of college teaching.

It is sometimes useful to define purposes and ideals of service by a process of exclusion; in this case by a brief consideration of what the college library is not. The college library, we may remark, is not a research agency, as is the university library. The college will have persons interested in advanced studies on its faculty and even among its students, but its library is not primarily designed for continuous use by persons chiefly engaged in enlarging the boundaries of knowledge. Materials gathered to train students in the *methods* of research may properly find a place in the college library, but they do not form its staple of books, nor are they the prime consideration in building it up. A sharp distinction may well be drawn between the provision of an ample supply of recent books designed to keep the faculty

members abreast of the progress of knowledge in their several fields; and the definite and systematic provision of research materials. Only the very favored college with exceptional resources can afford to make its own library an agency of research. It is, incidentally, a great boon to college library administration to be able to build its service and its collections around the function of teaching alone without the constant necessity of gathering and serving research materials. Much of the library service in our universities would be rendered far more effective if only the universities would create and maintain separate libraries for aid in the teaching of undergraduates aside from the central university library whose chief function is—or should be—the development of materials and services for higher studies.

Secondly, the college library is not a book-collector's plaything—it is a working instrument designed to aid in teaching. Every college library undoubtedly should have enough specimens of the book-collector's materials to develop in students a respect and even a love for the monuments of the book arts. To relegate such a library merely to the useful is to adopt a purely Philistine attitude impossible, I hope, in any center of culture. But none the less, the college library has no business going far in the collecting field at the expense of its prime function. If it have special endowments, generous friends, or even merely a librarian with a sense of the beautiful, rare and historically significant in books, then it is indeed fortunate. I would not for an instant attempt to diminish or belittle either the collector's work or his influence on library development—only, the college library or its librarian ordinarily dares not enter into competition with him. A love for good books, a knowledge of their history, a keen sense of the artistic values of good printing and binding—all these we may hope for and even require in the college librarian. Proper preservation and exhibition of the few rare books it may own is a duty laid on the college library. But that is as far as the ordinary college can go.

Further, the college library is not a museum either historical or bibliothecal. That it has some features in common with the museum is self-evident. But it is not its main purpose to exhibit on its shelves the complete history of any subject or to preserve indefinitely material no longer useful. I realize far more than anyone here, I am sure, how truly I enjoin on librarians a "self-

denying ordinance," I hope that even the most thoroughgoing modern will keep a corner in his library for his little museum of the book arts. But even by so doing he will acknowledge to himself and to his college community that his main purpose is aid to teaching. Obsolete books—save for this museum corner—have no place in a college library. The surest way to kill the teaching force of a college library is to allow its shelves to be so cumbered with the leavings of deceased alumni that the modern—or the permanently readable—books are hard to find. John Bunyan still tells his tale of the *Pilgrim's Progress* to young and old. An undying work such as this can never be relegated to the outgrown class. But how few of his ilk there are! And how many the lesser souls who have found their way into print! No—the college library is not chiefly a museum of antiquity—even venerable antiquity.

What then remains? If the college library is neither a research institution, a collection of rare or fine books, nor a historical museum—what is it? My belief is that it is first a historical museum of instruction, and secondly a means of culture. These functions are not mutually exclusive, they are complementary. The last thing any real teacher wants a library to be is a mere collection of textbooks published in the last decade. But he wants a modicum of strictly modern textbooks, a large supply of good secondary sources, and a fair number of primary sources to aid him in successful teaching. Further, both the teacher and the librarian want the library filled with interesting and readable books. They want these for a double purpose—to interest students in their subjects of study and to win them to habits of reading and to habits of sitting in detached judgment on what they read. In other words, the aim of the college library is to assist in turning out graduates who not only have gained a mastery of certain subjects, but who also are prepared to continue to live an intellectual and cultural life.

Our commonest conception of direct aid to teaching and study has been the establishment and maintenance on an ever increasing scale of collections of reserved books. This practice is, of course, not new. But compared with the life of the American college—remember Harvard has but just celebrated its three hundredth anniversary—the device of reserving certain books for certain courses is fairly young. I can remember when the late

Professor Kelsey inaugurated the practice at Michigan in my freshman year. The plan of reserving books for direct use in instruction has undergone great changes. Reserved book reading rooms have been introduced into recent university and college library buildings. Instead of requiring certain pages or chapters to be read, many professors now set out a score or more of books from which the student must himself extract the desired information. This plan involves the elements both of judgment and of ability to discover the significant portions of a book. So hard has this policy of reserving books been ridden that more than one library has turned its general reading room into a study hall for reserved books. This part of college library service costs a good deal of money in the provision and renewal of multiple copies, in the salaries of assistants, in hours of opening and in the use of valuable and frequently costly space. This type of service is increasingly a required part of college library practice.

But this practice of reserving books is, after all, but a single device out of many. Some colleges have sought with a good deal of success to broaden this method so as to make reading—mostly provided by the college library—play a larger part in the students' life and work. Honors courses have been developed with varying degrees of success at a number of colleges. Guided reading in place of formal instruction is another outgrowth of the same idea. A very few colleges have sought to approach their whole teaching program from the library angle, planning instruction in direct cooperation with the librarians, and relying on a mutual understanding to achieve satisfactory results. These colleges reserve only a few books, but require students to use the library's stacks for themselves in search (under guidance) of their materials. It is perhaps too soon to appraise the results of these newer efforts. But that they are a strictly logical outgrowth of the conception of the college library which I have tried to set before you seems evident.

It may be remarked at this point that the work of the reference librarians in college libraries may be of the greatest possible aid to teaching in backing up and supplementing classroom instruction. The reference librarian has a desperately difficult task in that he has to be "all things to all men." But in a well-stocked reference room a trained reference librarian can become a most successful helper in college teaching.

Planning for the direct use on an increased scale of the college library in the teaching program of the college course makes instant and imperative demand for a type of college librarian competent not only to carry out with understanding and skill the necessary and well-recognized technical duties of a librarian, but also to understand the professor's point of view and to share in his planning for his students. It is, of course, absurd to expect that the college—or the university—librarian will be expert in all or even in many of the subjects taught in college. But he may and should be sufficiently familiar with the professorial viewpoint to assist in planning both the provision of materials and the job of developing an effective use of books. No successful librarian fails to understand his own limitations. But too often the successful professor overlooks the assistance which a highly trained librarian may give to his students. If the librarian knows just what the professors wish to accomplish with certain means, *i.e.*, certain groups of books, they can help mightily in getting undergraduate students to use those books for the end in view. Conference and planning are likely to supplant the present too frequent state of armed neutrality—the professor loftily conscious of his own knowledge and the librarian's lack of it, while the librarian likewise is conscious of a capacity to serve both students and faculty but is left outside of all the planning. In a small college such a state of affairs is really absurd. In a large one it need not exist. But it will be done away only by deliberate effort and by the development of a somewhat new type of college librarian. Librarians capable of guiding their service in the direct aid of teaching must be sought after, found and developed by college administrators, by deans and presidents. May I add that this demand—a steadily growing and pushing demand, I am glad to say—makes a very definite problem for the library school?

We librarians have long felt that the results of our indirect aid to instruction, while generally intangible, are none the less both evident and supremely valuable. The general effect on a student of four years of intimate contact with interesting books we have maintained to be wholesome and beneficial. It is not difficult to justify this belief, though too often poverty in the college income has kept the librarian from putting on the shelves and into circulation exactly those books which will best serve his purpose of

attracting students into habits of reading for the pleasure of it. There are some books which unfold vistas, which open a door to spiritual opportunities undreamed of. They are not the same for everyone. Too well we know the people who fail to respond to our enthusiasms for certain authors. But their very diversity of appeal is in itself a challenge. It is just because of this stimulating appeal of certain books which have no necessary part in the carefully planned curriculum that the college library needs fairly large funds for interesting books. The books which appeal to the professor may not be those which his students will buy for themselves when they begin to earn their own living. It is the librarian's duty to know and to furnish books of various sorts in order to send the student out from college devoted to reading and sure to continue on his own, even without any well-considered scheme of adult education. If alumni don't do this, the college and the college library have failed.

One of the most valuable results of a whole library on open shelves, with the books well classified, attractively displayed and available during long hours, is a certain ease and familiarity with books in large groups which students acquire by living with them. There results not alone an ability to get around in the world of letters, but, even more important, an instinctive feeling for the necessity of forming one's own judgment as to books and their authors. We may feed our students certain rather rigid diets with a view to examinations, for instance. But a large element in the making of an educated man or woman is the free choice which must be made from a fairly large supply of print. It is not by any means wholly a process of trial and error. There is much opportunity for guidance and even more for developing a sense of values regarding books. This may well prove one of the most beneficial and most lasting results of a college education.

There are large groups of necessary books which do not fit in with any departments of instruction as these are set up in our colleges, but which any good college library must own. There are border-line subjects which do not fit into any college curriculum, but which yet are important both in giving background for curricular studies and for their effects in making an educated person out of a college student. A too rigid grip of teaching interests, especially of departmental interests, on funds used in developing the library is likely to result in defeating one of the

main purposes of a college education. There are all sorts of books which a public library would buy at once which but rarely get into college libraries with any promptness. Books of travel and biography are two such groups. Both should constantly be used to supplement the study not of history and geography alone, but a score of other subjects as well. There are student interests—such as play production—which lead far afield from class instruction. Even young women have an intelligent interest in automobile construction and repair. That college library will best aid teaching which devotes a liberal portion of its book fund to non-curricular purchases. I would have every college library able to buy the more interesting newer books—not necessarily the latest books—in much the same manner as a good public library buys them. Duplication, too, is worth while here. And even more worth while is the courage to retire books as they are no longer needed in teaching or no longer have fresh interest for readers.

The cultural effects of direct access to large numbers of interesting, stimulating, worth while books under pleasant surroundings and at an impressionable age are not easily weighed and calculated. The stimulation of intellectual curiosity is probably the chief result of such a library, a curiosity which reckons not with hours and credits and courses but is satisfied only with knowledge and with its continual pursuit. Socrates may have been able to arouse this avid desire for knowledge by his peculiar methods of oral questioning alone. But there are not many spiritual descendants of Socrates in each generation. Moreover, I seem to recall that it was the books of his disciples which chiefly carried on the Socratic method—without necessarily fatal results to their authors.

These happy results cannot be reached without something more than wishful planning. They require a certain amount of direct instruction in the use of the library and its tools, its catalogues, its scheme of arrangement and its store of bibliographies. That instruction must begin early and must continue throughout the college course. Part of it may well be given by the library staff—much of it must be the continual care of the teachers. The need for this training both formal and occasional is but little understood. Tests which have been made in the last few years have revealed in advanced students both an astonishing ignorance about reference books and library methods and a pathetic indig-

nation that no such training had been received anywhere along the line. There lies in this situation many a real tragedy of wasted effort and sad failure. Practically every librarian who has had much experience with graduate students in our universities knows that the student who is really familiar with the bibliography of his subject is a somewhat rare exception. Particularly is this true of students coming to the university from even excellent colleges. Such students are apt to go through a most discouraging period before they learn where and how to find their materials. If they had in college been trained in daily use of bibliographic tools, they could save themselves no end of trouble, and could go about their work with confidence. One great gap in college library equipment comes into prominence as these advanced students have been questioned—they almost uniformly know little or nothing about bibliographies and reference books in foreign languages. In graduate study such ignorance is almost fatal, even in subjects like American History or English Literature. The colleges are quite definitely at fault in failing to provide for their older students a goodly supply of French, German, Italian and Spanish reference works, important books, atlases, and dictionaries. The transition to the professional school or the university would be less painful, had students as a natural process learned their linguistic training in their daily work. We write ourselves down as provincial when we confine our college libraries to books in English with but a sprinkling of literary texts in other languages duly grouped under their several departments, Latin, German, French, and so on. We fail thus to teach our students the essential unity of scholarship. True, a diversity of tongues is one of the ever-going burdens in these days of nationalism. I am daily led to regret the passing of Latin as the universal language of the Western world of learning! We have to buy books in Finnish and Hungarian and even Turkish in our effort in university libraries to keep abreast of the march of knowledge. The college surely need not go so far. But if it give its students the impression that English alone suffices, an impression strengthened daily in the library which lacks the great books and the helpful books in other languages, the college does a great disservice to its members and to learning.

You will perhaps be thinking by this time that this view of the functions of the college library means spending a great deal of

money. To be sure it does mean just that! But the investment in books, in service, in building, and in planning is essential to a proper training of college students. A cheap teacher or a cheap teaching agency is woefully costly in the long run. The library demands, moreover, both quality *and* quantity! It needs many books, expensive books, indispensable books. And it needs competent, skillful, wise directors and helpers. A cheap library means a cheap college. A cheap library means poor teaching—not necessarily poor teachers. Even the best college teacher cannot do his best work with insufficient and poor tools. If the college library is to do its proper part in college teaching—and that is what we all want it to do—it needs, first, careful planning; second, highly competent librarians; and, third, a generous supply of the books best suited to its work. Shorn of planning, it is but a feeble teaching instrument, depending on lucky chances for its books and service. Without unusually well-trained and equipped librarians even the best collections fail to work well. And if the books are but few and poorly chosen, how futile are the joint efforts of librarians and professors! No—if the college library is really to take its true place in the teaching program, trustees and presidents must find the money far more abundantly than in the past. Success in college teaching in the next few decades will more and more depend on success in making the college library a true teaching instrument. To that end money will be found just because logically it must be found. Librarians will be developed to meet teaching needs, just because the best teaching cannot be done without their cooperation. And books will be provided in larger numbers, kept fresh and wholly useful by wise selection, just because without them the standard of college teaching cannot be kept high. The American college will not be content with anything less than the best. It cannot afford mediocrity. The whole future of American college education demands that we develop a new approach to our responsibilities. And among these responsibilities the integration of the college library with college teaching is surely found. This new building we dedicate today is the outward symbol of that spirit of learning which is the sole occasion for any college. The college library is one of the means of reaching that sublime goal—"Ye shall know the truth, and the truth shall make you free."

CALENDAR OF EDUCATIONAL EVENTS

MAY 15-DECEMBER 15, 1937

May

- 13-16 National University Extension Association, St. Louis, Mo.
17-20 American Association for Adult Education, Skytop
Lodge, Pa.
31-June 1 Canadian University Conference, Kingston, Ontario.

June

- 21-24 American Home Economics Association, Kansas City, Mo.
21-25 American Library Association, New York, N. Y.
21-26 American Association for the Advancement of Science,
Denver, Colo.
24-26 American College Publicity Association, Louisville, Ky.
27-July 1 National Council on Education, Detroit, Mich.
27-July 1 National Education Association, Detroit, Mich.
28-July 2 Society for the Promotion of Engineering Education,
Cambridge, Mass.

July

- 5-14 International Conference for College Editors and Stu-
dents of Journalism, Geneva, Switzerland.
14-16 Institute for Administrative Officers of Higher Institu-
tions, University of Chicago, Chicago, Ill.
25-31 International Congress of Psychologists, Paris, France.

August

- 2- 7 World Federation of Education Associations, Tokyo,
Japan.

September

- 27-Oct. 1 American Bar Association, Kansas City, Mo.

October

- 25-27 Association of American Medical Colleges, San Francisco,
Calif.
28-29 Sixth Joint Educational Conference under the auspices
of the Educational Records Bureau and cooperating
organizations, New York, N. Y.

November

- 8- 9 Association of Urban Universities, Birmingham, Ala.
11-13 Association of American Universities, Providence, R. I.
26-27 Middle States Association of Colleges and Secondary Schools.

December

- 5- 7 Association of University and College Business Officers of the Eastern States, Baltimore, Md.
9-10 Association of Colleges and Secondary Schools for Negroes, New Orleans, La.

RECENTLY ELECTED COLLEGE PRESIDENTS

- College of Idaho, Caldwell, Ida. Raymond H. Leach, formerly President of Trinity University, Texas.
Heidelberg College, Tiffin, Ohio. *President-Elect* Clarence J. Josephson, of Passaic, N. J.
John Carroll University, Cleveland, Ohio. William M. Magee, S. J., formerly President of Marquette University, Wisconsin.
Loyola College, Baltimore, Md. Joseph A. Canning.
Lynchburg College, Lynchburg, Va. Riley B. Montgomery.
Marietta College, Marietta, Ohio. H. K. Eversull, Pastor of the Walnut Hills Congregational Church, Cincinnati, Ohio.
William Penn College, Oskaloosa, Iowa. Henry E. McGrew, Pastor of First Friends Church, Pasadena, California, and formerly President of the College.

ASSOCIATION'S TAX SERVICE**NEW YORK**

Charitable Bequest Exempt. Where a will devises a sum of money unconditionally, but requests its distribution to charitable purposes, and the beneficiary promises to and does distribute it in accordance with the testator's request, the devise is said to be in trust for charitable purposes and exempt from the estate tax. *Estate of Michael Bouvier*, Surrogate's Court, New York County.

PRESIDENT H. C. JAQUITH, of Illinios College, has been asked by the editor to the BULLETIN to be responsible for the tabulation of the questionnaires issued jointly by the National Youth Administration and the Association of American Colleges, with a view to determining the attitude of the colleges regarding the continuance for another year of the grants-in-aid to college students. President Jaquith is using well qualified students as assistants in this work. His service will be appreciated by all the members of the Association who have returned the questionnaires to the NYA at Washington.

OBERLIN COLLEGE announces the second Peace Institute for College and University Students to be held at the College June 11-24, 1937. Among the leaders are Raymond Leslie Buell, President of the Foreign Policy Association, Oscar Jaszi, Professor of Political Science in Oberlin College, and Laurence Duggan, Chief of the Division of Latin American Affairs, Department of State, U. S. A. The sponsoring colleges are the University of Akron, Baldwin-Wallace College, the Case School of Applied Science, the College of Wooster, Denison University, Hiram College, Mount Union College, Oberlin College, Ohio Wesleyan University, the University of the City of Toledo.

THE NYE-KVALE Amendment to Section 40 of the National Defense Act provides that no R. O. T. C. unit shall be established or maintained at any school or college "until such institution shall have satisfied the Secretary of War that enrolment in such unit (except in the case of essentially military schools) is elective and not compulsory."

CHARLES HOLMES PETTEE, Dean of the Faculty of the University of New Hampshire, and characterized by two successive sessions of the Legislature as New Hampshire's "Grand Old Man," on July 1, at the age of 84, will relinquish the title "Dean of the Faculty" and assume new duties as Dean Emeritus and University Historian, by unanimous vote of the Board of Trutees at a recent session. Clerical assistance will be furnished and he is invited to continue to occupy his University office. Dean Pettee has been in continuous service to the young men and women of New Hampshire at their state university since 1876.

ADDITIONS TO THE OFFICE LIBRARY

- AMERICAN ALUMNI COUNCIL. *Report of the Twenty-second Annual Conference, the 1936 Convention, held at Cincinnati, Ohio.* Published by the American Alumni Council, R. W. Sailor, ed. Ithaca, N. Y., 1936. 376 pp. pa. \$.70.
- AMERICAN COLLEGE PUBLICITY ASSOCIATION. *Convention Report for 1936.* Robert X. Graham, ed., Pittsburgh, Pa.: University of Pittsburgh.
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- FEDERATED COUNCIL ON ART EDUCATION AND THE INSTITUTE OF WOMEN'S PROFESSIONAL RELATIONS. *Textile Design as an Occupation.* New London, Conn.: Connecticut College, 1936. 48 pp. pa. \$.40.
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Comprehensive Examinations in the Humanities

Questions used in Senior Terminal
Examinations in the Classics,
English, Modern Languages,
Philosophy, Art

By

EDWARD SAFFORD JONES

The University of Buffalo

With a FOREWORD by

ROBERT L. KELLY

Executive Secretary of the
Association of American Colleges

In the compilation of material for this booklet
I am indebted to Miss Margaret Holmes, Mr. John
F. Charles and Mrs. Frances J. Jones.

FOREWORD

THIS is the third in the series of books dealing with the general subject of comprehensive examinations produced by Dr. Jones, and the second offering illustrative examination questions. The continued demand for *Comprehensive Examinations in the Social Sciences* indicates that such illustrative material is helpful to the colleges.

Comprehensive Examinations in the Humanities appears at an opportune moment. In many colleges the humanities seem to be slipping, if the measurement is made in terms of student interest, enrolment, and chosen subjects for concentration. The English language and literature, traditionally the stronghold of the humanities in American colleges and, indeed, almost universally the leading single subject in the program of study, is now taking, in numerous institutions, second, third, or even fourth place as a subject for concentration. This "movement away from the humanities" in the colleges is heralded by some critics as a major revolution in the history of higher education in this country.

On the other hand, teachers of the social sciences and the natural sciences are more and more emphasizing human values and are defending the inclusion of their subjects among the cultural disciplines. Dr. Jones himself is by no means dogmatic as to what should be included under the term "humanities." He is not casting a javelin in the lively skirmish over such values.

The present writer is confident that great use will be made of this book by college teachers. The significant and, in some cases, quite unexpected facts and comparisons concerning comprehensive examination questions in the several divisions, as set forth in Dr. Jones' Introduction, should be studied carefully as a preliminary step to the criticism, use, or adaptation of these questions.

ROBERT L. KELLY

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I

INTRODUCTION

This booklet is designed to furnish a wide sampling of comprehensive examination questions in the humanistic fields given to graduating seniors in American colleges. The project is not an attempt to standardize questions or topics, but rather to stimulate critical consideration of many types of questions, and thereby to benefit those who may construct future examinations. College departments of study are frequently grouped under the three divisions: science and mathematics, the social sciences, and the humanities. This is a questionable classification, more convenient than logical. We have included philosophy and art with the humanities in this study and have arbitrarily excluded history, mainly because it was studied in an earlier survey¹ of similar questions in the social sciences.

In our evaluation of questions in the humanities we have received the assistance of professors from more than twenty major colleges and universities who have had considerable experience with these terminal examinations. We obtained a collection of judgments, requesting the aid of not more than two persons in a department from a particular college in order to avoid institutional bias. We are greatly indebted to them for their help.

Comments regarding the project have been generally favorable. Most department chairmen agreed that it would be a decided benefit to their departments, although two resented somewhat the implication that "professors could not be trusted to make out good examinations." Our intention, however, is not to impute lack of understanding and skill to those who have constructed examinations, but rather to call attention to the wide variety of questions and to certain quite common limitations, as a basis for superior and diversified examining in the future. We have assumed as axiomatic that college training should have a number of objectives, and that the best minds will welcome many types of expression and be better gauged thereby.

¹ *Comprehensive Examinations in the Social Sciences*, a Supplement to the December 1933 issue of the BULLETIN of the Association of American Colleges.

In our examination of the aims of the different departments of the humanities we are offering two approaches. First, we are considering the origin and scope of this division of study, and are presenting several examples of typical instructions given at the beginning of college examinations to graduating seniors. It is rather surprising for a student outside the field of the humanities to note how little explicit reference is given to style or the form of expression in essay questions. Apparently much more stress is laid on the number of specific relevant facts or on their orderly arrangement and on the corresponding exclusion of irrelevance or padding. Correct and clear writing is undoubtedly taken for granted.

Secondly, we propose a classification of questions, on the basis of which we have analyzed several hundred items taken at random from all the departments included in our survey. This analysis yields the most objective evidence of departmental differences.

We have also been interested in the options or choices of questions allowed by the different departments. Are the choices much more extensive in the humanities, for example, than in the social sciences? Are there striking differences between departments, and are there apparent justifications for such differences?

In addition to the specific departmental questions, we have paid some attention to so-called divisional questions—that is, to those questions which overlap more than one department. These are particularly apparent in the humanities and should, without question, be encouraged. Departmental restrictions to topics or fields of study may be quite artificial. The greatest overlapping between the subjects we are studying and an outside departmental field is unquestionably in connection with the subject of history. A large proportion of the classics questions particularly might be used just as well to cover history as literature.

SCOPE OF THE HUMANITIES

The origin of the term “humanities” may be referred to Cicero and perhaps to other Latin authors who urged a culture—*humanitas*—achieved by study of the masterpieces, chiefly of Greek writers. Among the scholastics *litterae humaniores* was contrasted with, and placed subordinate to, *divinitas*. Hence for a long time the concept *humanities* was used to cover all secular learning. It is still occasionally so used.

However, humanism, deriving as we understand it from the Renaissance, was largely a salvaging of the lore of the past in the face of scholasticism and pedantry. It included free criticism of the sources of theology and the beginnings of scientific thinking. Bacon in 1605 is credited with the further division of learning into Divine Philosophy, Natural Philosophy and Humane Philosophy. The two fields of honors in Oxford and Cambridge throughout the eighteenth and nineteenth centuries were in *Litteris Humanioribus* and in *Disciplinis Mathematicis et Physicis*. Under the latter, the subjects of study became well known for their rigor in Cambridge by virtue of their examination (The Tripos) long before they were considered quite respectable at Oxford or on this continent. According to a Canadian version² which frankly reflects Oxford standards and ideals in most respects, "On the classical side the examinations (in 1846) indicate a high standard of excellence; on the mathematical-physical side the subjects were treated in what seems now a popular and superficial fashion."

The final separation of our college subjects is of very recent origin and is primarily American; that is, setting apart the so-called social sciences from natural science and the humanities. History did not become a separate department in many colleges until the last decade or two of the nineteenth century, but was included in the study of ancient and of modern authors. It was considered too easy or too speculative to be a separate discipline.

The main difference between the humanities and the social sciences is one of methodology and not of content. The teacher in the latter field is constantly applying the experimental and statistical devices of science. He wishes to know all about, to comprehend, a field of knowledge. The man of letters prefers, in the words of Sir Arthur Quiller-Couch,³ to *apprehend* instead of *comprehend*. He accepts and experiences and is never satisfied with mere knowledge. An intimate acquaintance with extant Greek and Latin contributions was a reasonable and attainable goal, since the available documents from classical authors were strictly limited. The humanist's goal became the well-rounded

² *The University of Toronto and Its Colleges*, The University Library, 1906, p. 79.

³ *On the Art of Reading*, Cambridge Press, 1920.

understanding of ancient authors. A searching analysis of early Greek authorities inevitably led to skepticism, orderliness and reorganization in thinking.

The humanist frequently revolts against the practical arts. He tends to glory in knowledge of a subject from the traditional and disciplinary point of view; but he may not be especially interested in the further expansion of that knowledge or in theoretical juggling or experimentation. Professor Irving Babbitt,⁴ a representative of the "new humanism," accuses Francis Bacon of being the prophet of the whole utilitarian movement, and of not doing justice to deduction as a part of sound scientific method. Through its emphasis on *intuition* on the one hand and the Greek life of *reason* on the other, this school has opposed not only the social scientists but the romanticists who consider themselves less restricted humanists.

THE OBJECTIVES OF THE HUMANITIES

Our brief historical and speculative excursion has suggested some of the main objectives of the study of the humanities. The various branches of study seem to have developed first as attempts to know *factual content* about the language of ancient authors and their ideas. The great fund of knowledge about the opinions of classical writers promoted *freedom to state and discuss* all manner of doctrines. Since the Renaissance one great mission has been to search for accurate information freed from dogma and irrationalities. But a third main objective has become more and more explicit since the middle of the nineteenth century—the *evaluation* of theories and comments relating to past occurrences. This requires organized thinking and the avoidance of irrelevance. Related to this last objective is the aim of *knowing origins and sources* of ideas. Authors are related to one another, or *compared*, because their ideas are derived from the same background or from opposing schools of thought.

A further analysis of examination objectives may be obtained from a comparison made between questions used in the humanities and questions in the corresponding examinations of the social sciences. We cannot be rigidly statistical since the classification of questions was slightly different for the two divisional groups

⁴ *Democracy and Leadership*, p. 259.

of subject matter, but some conclusions are suggestive. Compared to the social science examinations, the examinations in the humanities have about a third fewer questions of the general essay and summary types. They are also less inclined to use quotations of the general type. Their discussions are much more likely to be controlled or circumscribed. The humanities have nearly twice the number of relational and comparison questions. Furthermore, the questions in the humanities are in much greater proportion specifically factual identifications, particularly in the fields of art and the classics.

When we look at the specific instructions given to students on their examination outlines we find additional emphasis on the factual side of their writing. "Be as specific as possible, especially in your reference to the books you have read" (Harvard in Philosophy). "Give specific definite detailed references wherever they are pertinent" (Northwestern in English). "Answer definitely and to the point" (Antioch in English). "Papers will be graded largely for definiteness of detail, organization and originality" (Colgate in English). It is this insistence upon factual correct information which is doubtless related to a tendency for the humanist to look askance at much undigested theory and confused thinking on the part of the social scientist.

A good deal of attention is paid to expression and organization, but probably not as much as in the social sciences. More attention has been given recently to the view that the student in a sense *sets his own examination*. He is expected to present material enough to convince his superiors that he is well oriented in a field. "Answers must be well organized and carefully written. Be specific. Avoid repetition of material. Show as wide a range of reading as possible" (Dartmouth in English). "In writing the essays make them sufficiently comprehensive and give sufficient detail to show your mastery of the subject" (Bowdoin in Philosophy). "Completeness of information is of greater importance than smoothness of style" (Chicago in English). "The purpose of this test is not so much to find a student's weak points as to allow him to demonstrate his strong ones" (Dartmouth in Art). "Regard the examination as an opportunity to show what you know" (Northwestern in English).

A number of examinations in the humanities—far more than in the social sciences—stress the importance of avoiding *irrelevant*

material. "Students must write on subjects given, avoiding irrelevant information" (Harvard in English). "In every case credit will be deducted for the irrelevant information. Emphasis in marking will be placed upon the appropriateness of specific illustrations" (Princeton in Art). "The value of the answer will depend largely upon . . . the inclusion of significant and the omission of irrelevant or unimportant material" (Wellesley).

VARIATIONS BY INSTITUTIONS AND DEPARTMENTS

Do questions vary more by departments in the division of the humanities than by institutions, or is the main reason for a difference the particular college and its general philosophy of education or examining? There seems to be no general rule. Examination questions at Harvard College, more than those in other institutions, are likely to be one of two kinds in all departments—either undirected essays or quotations for discussion. Some departments in Princeton, Brown and other institutions use a similar emphasis. Other departments in these universities are more likely to follow a pattern more characteristic of Wesleyan and Swarthmore, avoiding undirected essays but preferring comparisons and discussions which require the correlation of authors, topics or periods. It is natural that departments in a given college will influence one another, but there is no consistent examination policy in the majority of colleges. One might be able to detect a "Harvard type" of question, particularly in some departments of the humanities, but even this would be doubtful and certainly there is no other consistent form of question which would seem to belong to a given college.

The congruence of questions in corresponding departments regardless of college is another thing. Here there is considerable uniformity and agreement in the types of questions, closer than when departments within a college are compared. Departments borrow from similar departments in other colleges.

THE CLASSIFICATION OF QUESTIONS

Some examiners would like a statement of what should constitute a well balanced examination. This booklet does not answer such a question; it does, however, propose a classification of questions which can reasonably be applied by anyone. We

have tested the reliability of such a classification by presenting the same questions to three individuals for their analysis. When care is taken to define the type of question, it is possible to agree quite closely on nine different types of questions even if one is not an expert in the field involved. There was not more than 10 per cent discrepancy for items when two men (one a classicist and the other a social scientist) classified the same questions.⁵

The principal difficulties in connection with the adopted classifications lay in the factor of time. In most cases it was possible to discriminate between an item taking half an hour or more of time and one taking only ten or fifteen minutes, but in a few cases no specific time allowance was given for a question, or the time allowed seemed to be quite poorly correlated with the type of question. The main basis of classification has been, therefore, the type of response expected. The exception to this rule is the quotation question, which is separated more because of its form and may be much like the essay or relational question when one considers the nature of the expected response.

The main categories of classification are noted below. Following each type, we include illustrations and certain observations regarding the ease of identification.

A. *Essays*. These were entirely undirected questions, presented as topics and allowing the student complete freedom to do his own organizing; e.g., "The life and works of Horace," or "Discuss Spinoza's idea of God." It is obvious that students, given such topics, will differ widely in the specific facts mentioned. They are obligated to organize, emphasize and express themselves appropriately. The time allowed is at least a half hour, usually longer.

B. *Relational discussions*. These were of two kinds: (a) Topics calling for a comparison of two ideas or authors, or for directed discussion, in which the student should cover certain definite points; e.g., "What was the influence of political conditions on Victorian prose?" (b) An even more direct discussion, as when the question follows up a main topic with several additional sub-questions; e.g., "The problem of 'becoming' in pre-

⁵ The chief classifier of questions was Mr. John F. Charles, scholar in the classics, and former recipient of the Daniel Shorey fellowship at the University of Chicago. Mr. Charles is also moderately familiar with the literature of modern Europe and the history of philosophy and archaeology.

Socratic Greek philosophy. Make clear how 'becoming' became a philosophical problem, and the precise issues involved. Present the solution offered by Atomism—Leucippus and Democritus—and discuss its adequacy."

The second form of question is sometimes referred to as the "give a lead" type of question. In some cases it tends to approach a set of specific definitions or identifications, and is therefore primarily factual, requiring little emphasis on organization or expression.

C. *Summaries, historical sketches.* This classification is much like the essay, but the organization is directed. A time order or some other logical outline is suggested; e.g., "Outline the main currents of socialistic thinking in Europe during the nineteenth century." If such summaries do not follow the trend of some previously studied book or a set of lectures, they may call for a goodly measure of originality.

D. *Quotation questions.* Here again a subdivision is possible. (a) If an author is quoted and a fair amount of time is allowed, the student may treat his response as an essay, discussing the entire passage or some specific point of general controversy; e.g., "Discuss 'What is good taste in one age may be bad taste in another'." (b) Many quotations are merely concerned with specific phrases and do not allow enough time for prolonged discussions; e.g., "What is meant by the 'social implications of the teaching of Jesus'?" If a long quotation is given and several questions are asked with reference to it, the question was classified under (b) as being distinctly controlled.

E. *Brief discussions, or identifications and definitions.* The attempt was made to place under this category all short response questions, questions calling for proper name placement or the meaning of terms at the rate of ten or more per hour; e.g., "Identify and comment briefly on ten (out of twelve) of the following: Guizot, Courbet, etc.," or "Write a short paragraph on *The Woman from Andros*." These obviously are questions of the factual type with little chance for originality. There seems to be a much larger proportion of proper name items in all fields than of abstract terms, particularly in art and the classics. We found such items grouped as a rule under a number similar to the number of a discussion question, the time for the group of

short responses being about the same as the time of a single discussion. We therefore counted an entire group as one and the proportions of each type of question are so considered in the tables.

F. *Translations.* It was at first thought that there would be two types: one, the ordinary conversion of meanings into English; the second, translation of English sentences into a foreign tongue. However, the latter was asked for very rarely, contrary to a common European practise. Also there was little reference to interpretation of long foreign passages without translation.

G. *Miscellaneous short questions*—mainly concerning grammatical or linguistic points. A few sets of objective items were included.

Within the past few years in American colleges there has arisen something of a conflict between the older forms of discussion questions and the so-called new type of objective or short-form questions. The former have been used almost exclusively in terminal senior examinations, whereas the new type objective questions are gaining headway in the junior college and may ultimately receive wide application on the senior college level. The objective questions have the two great advantages of being more reliably and rapidly graded and of requiring of the student much less time per question if one is interested in discovering the factual background of the student. However, for some time to come, senior examining is likely to be directed at small groups with types of background characteristic of particular colleges, making the technical construction of objective test items undesirable.

Whatever may be the outcome of the competition between forms of examining, we believe that diversification of questions is desirable. Certain departments may develop a traditional emphasis without any particular justification. They ignore or over-emphasize special types of questions.

We have already commented upon the relatively small number of essay and summary questions in the humanities, compared to the social sciences. It is clear from Table I that the modern language examiners have been the most partial to such questions, and that the art and English fields have been least interested. The classics field is represented by a fair proportion of general undirected essays, but it is also stocked with quite specific identi-

TABLE I
CLASSIFICATION OF SENIOR COMPREHENSIVE QUESTIONS

Department	Total number questions analyzed	Percentage of questions in different categories by departments								
		A	B-1	B-2	C	D-1	D-2	E	F	G
Art	239	3.8	33.5	30.1	4.2	1.2	2.5	21.8		2.9
Classics	436	9.2	31.3	8.5	6.4	5.7	6.7	11.9	18.2	2.1
English	1034	5.2	45.7	19.8	1.2	5.4	14.4	6.8		1.5
German	265	16.6	49.8	12.8	3.4	4.9	3.0	6.4	2.3	.8
Philosophy ..	811	7.9	54.5	20.5	1.6	2.7	11.7	1.1		
Romance										
Languages	578	17.2	46.3	4.3	5.7	11.3	7.3	4.0	2.1	1.8

Letters above signify: A, Essays; B-1, Directed discussions; B-2, Discussions covering specific items; C, Summaries; D-1, Quotations for general discussion; D-2, Quotations with specific follow-up items; E, Brief identifications or recall; F, Translations; G, Miscellaneous—mainly objective items.

fications and translations, suggesting an emphasis on exact and detailed information. Philosophy leads in the field of directed discussion. Quotations are relatively rare in all fields, the departments of English and of Romance languages alone approaching the majority of the social sciences in their use.

OPTIONS

If all questions are required of each student, there are no options and the "requirement percentage" is 100. Very few college departments require the rigidity of background in reading and course work that is represented by such a percentage. It is more characteristic of the teaching in England and this country before the end of the nineteenth century. Since 1880 new courses, new reading requirements, and a great diversification of theory have made it extremely unlikely that any student will cover the same subject matter as another student. In fact, it is frequently the case that professors in different branches of the same department do not feel qualified to answer questions offered by their associates.

In our analysis of optional choices, we find that the humanities in general do not offer as free a choice as do the social sciences. This is no doubt because of their much longer heritage in the dis-

ciplinary and formal aspects of college training, which may also account for their insistence on a rather extensive amount of factual background. However, in our sampling of questions taken from comprehensive examinations for 1935 and 1936 submitted by the departments of twenty-two colleges, we found that of a total of 3,961 questions listed there were 1,981 expected responses. This gives us 50.2 per cent, or almost exactly one-half, as the requirement proportion for the humanities group as a whole. Generally, of course, there is a wider choice in essay and discussion questions than in purely factual material. However, even among identifications of authors or terms, considerable choice is allowed. In the social science examinations inspected two years ago the corresponding requirement percentage was 45 per cent, showing a somewhat greater leeway.

We are presenting in Table II the variations by departments in the requirement percentage and also the extreme percentage amounts as one goes from one college to another.

TABLE II
REQUIREMENT PERCENTAGE OF QUESTIONS

<i>Samplings</i>	<i>English</i>	<i>Romance Languages</i>	<i>German</i>	<i>Classics</i>	<i>Philosophy</i>	<i>Art</i>
Number of questions listed	1133	642	354	549	836	447
Number required	515	240	209	360	393	272
Requirement percentage	45%	37%	59%	66%	47%	61%
Percentage range by colleges:						
low	19	14	33	44	32	43
high	70	100	100	100	63	96

Although the Romance language field is the lowest in its percentage requirement (37 per cent of questions listed being required for the twenty-two colleges represented), we find that there is one college even in this field that requires that every question shall be answered. It is apparent from this table that the classics departments maintain a greater rigidity in their specific requirements; that is, they permit fewer options. Not only is their average higher than that of any other division, with statis-

tical reliability (66 per cent), but their minimum percentage is higher as well. In this respect, art departments and German stand very close together, while English and philosophy are nearer to the percentage represented by the Romance languages. A probable reason for the leeway in the Romance language fields is that there are more languages represented, Spanish and Italian as well as French, therefore presupposing a greater choice of reading and study.

DIVISIONAL OR OVERLAPPING QUESTIONS

American scholars who have studied abroad are likely to make disparaging remarks upon our water-tight college departments. They say that a first-rate scholar in Europe never thinks of himself as being confined to the literature of a country, to its history or to its philosophy. Examinations abroad are correspondingly inclusive and broad from our point of view. There is a recent trend in America to enlarge the scope of humanistic study. We find Harvard asking for comparisons of Shakespeare and *Socrates*, and Swarthmore interested in Russian literature in its English department. In a few colleges there are departments or courses of comparative literature. These have helped to call attention to a community of interest in all literature, but such an arrangement has irritated some scholars by suggesting that the regular language departments should avoid comparative data.

When we attempted to select questions according to their broad divisional reference it was apparent that the questions in the classics departments were preeminent in this respect. History, philosophy, art and geography are all a part of the classical tradition. It is patent that one cannot understand *Aristophanes*, for example, without a fairly complete acquaintance with the *Periclean Age*. Even political institutions and the economics of Greece and Rome are usually incorporated into classical learning, and may help to explain the extensive usefulness of the classically trained scholar in high government positions in England and France.

Fully a third of the questions in the classics have some explicit reference to material other than literature in the restricted sense. That is, these questions are more concerned with the civilization of a people than with the forms of their expression.

Most of the questions which include reference to more than literature are confined to ancient times, such as:

Sophocles, as a representative of his age.
Aristotle's view of art.
Slavery (at the time of Aristotle).
The Manilian Law.
Cicero's place in history of human thought.
Moral fervor among the Romans.
The success of the reforms of Augustus.
The Roman Empire at the time of the battle of Actium.
Plato and the Sophists.
The position of the senate in Roman government.
The rise of man in civilization.

A few topics have reference outside the classical era, but the majority of classicists prefer to leave such questions to the modern literature fields. They include questions such as:

The debt of modern oratory to Greece.
Implied comparison of Plautus and Shakespeare.
Homer as a modern poet.
Greek mythology in English literature.

English departments come second in the proportion of questions which have outside reference. Approximately one out of five major examination questions has explicit reference to more than English literature. If not asking for comparisons between English and classical literature, they include at least historical references and comparisons with contemporary authors from other countries. The examinations given recently at Northwestern University and at Reed College in English give particular emphasis to material outside the immediate field of English literature. Swarthmore and Antioch are also partial to such breadth.

Following are some examples of topics covered:

Horace and Chaucer as critics of life.
The "Tragic flaw" in Greek and Elizabethan drama.
Platonic idealism in English romanticism.
Influence of Seneca on English narrative tragedy after 1560.
A quotation taken from Aristotle's *Poetics*, to discuss.
Shakespeare and Dostoyevsky.
Question on Dante, also one on Aristophanes.
Literature and political theory.
German influence on nineteenth century English drama.

Compare Ibsen and Galsworthy.

Question on Roman comedy.

Effect of American Revolution on American literature.

Effect of the Norman Conquest on English literature.

The Romance language questions approach closely those of the English departments, about one out of five questions involving some reference to more than one language or to history or philosophy. Middlebury College, Goucher College and the University of Chicago have each devoted entire examinations to what we have called divisional questions. It is significant also that the great majority of these questions deal with history, philosophy and art and not merely with the comparison between two Romance languages. Examples of topics thus covered:

Eighteenth century painting and French culture.

Calvin as a Renaissance figure.

Greek and Roman influence on French literature.

Influence of English thought on eighteenth century French literature.

The effect in Spain of the fall of Napoleon.

Lorenzo de' Medici as statesman and poet.

The principle of historic periods.

Compare the realistic and the romantic theater.

Did the revolution retard or advance romanticism?

There is little reference to German literature before the eighteenth century, and the dominant figure whose life and works are consistently referred to is Goethe. Although many questions are not explicitly divisional, many of them require an association with philosophy and comparative literature. Examples:

The contemporary background in *Hermann and Dorothea*.

French influence in the German epic.

Relation of the crusades and chivalry to German literature.

Foreign influence in seventeenth century Germany.

Shakespeare in Germany.

Philosophy also includes many questions which implicitly presume a wide acquaintance with culture and literature. More than any other humanistic subject it spreads into other divisions of learning, including science, mathematics and the social sciences. The actual explicit citation of material outside of philosophy is rather infrequent, concerning less than one in ten questions. Some divisional topics are:

Influence of Plato and Aristotle on modern political theory.
Ethical implications in President Roosevelt's "New Deal."
Platonism in English poetry.
Form and content in painting.

Least of all have the art questions called for much outside reference. Culture periods are considered, of course, and the concept of *functionalism* makes implicit reference to the church and other social institutions. Antioch combines questions of art and philosophy in an esthetics examination. Some examples of explicit external reference are:

Effect of numismatics on Greek history.
Three major periods of Egyptian history.
Effect on Renaissance art of the French invasion of Italy, of the Platonic academy in Florence.
Art and the contentment of people.

GENERAL SUMMARY OF COMMENTS

To strike an average of all opinions or to condense all comments to a few general conclusions would be meaningless. As suggested previously, in every field there are scholars who strongly prefer detailed references, who wish to determine what a student knows and does not know. These individuals favor factual items or short directed discussions. In the same fields there are other scholars who feel that their students have already been examined in regard to details or they would not have passed specific courses, and that the senior comprehensive is primarily an opportunity for students to expand along the lines of their own interests and to express themselves concisely on broad or correlational topics. These professors prefer essays and summaries, often based on quotations. For those who are on the extremes of either group there is no satisfactory compromise. The majority, however, see the advantage of variety in types of questions, satisfying several objectives. Frequently there was a comment such as this: "I have no objection to any of these types *per se*; it depends on the balance of the examination, the proportion of each type represented."

There was only one constantly recurring criticism, that of "*not enough time*." This comment occurred most frequently in the case of discussion questions, but was present with all varieties.

Not infrequently the statement occurred in connection with entire examinations, "A good examination provided twice the time were allowed." This factor of the shortness of time is also brought out by a comparison of the time usually allotted in American colleges for examination with the time given up to European university examinations. Frequently from one to three hours are allowed for a single question in the universities across the sea.

The majority of questions were accepted as good average questions, with no special comments attached. Those most frequently marked "Excellent" were likely to deal with familiar general topics which involved some unusual cast or comparison. The items most strongly condemned were commented on as "course questions," or "textbook types" of item. In many cases judges were at a loss how to rate a question because, as they said, they did not know the type of instruction given in that college. Questions which seemed merely to review class notes were frowned on. In several cases we notice the comment, "A poor question unless there are many examinations."

These and other comments strongly suggest the desirability of several hours of final examination, with much more importance attached to the results, and more attention given to external influences in examining—that is, to the contribution of persons who have not taught or tutored the student. When honors and graduation are entirely based on the results of such examining, or mainly gauged thereby, a college will want to give at least five three-hour examinations, part or all of them administered by examiners other than those who have conducted the courses.

Even more than in the social sciences there is no clear differentiation of "honors" from "pass" types of questions. The designation a "graduate" question was more commonly used, but mainly to indicate a highly specialized topic. It was generally assumed that superior students would reveal their ability in the quality of their answers. The particular *type* of question is not as important as the *particular statement* of that question, its capacity to draw out relatively new thinking. A topic must be fresh or novel, as well as important enough to be discussed by the student.

II

QUESTIONS AND COMMENTS

METHOD OF CRITICAL COMMENT

Preliminary to an evaluation of several types of questions, examinations from a number of universities for the years 1934-36 were selected and many varieties of items segregated. These were duplicated and copies were sent to a number of scholars in their respective fields who had indicated their willingness to comment upon the questions. The following notations were made in a covering letter:

We are requesting the cooperation of a few scholars in the fields usually designated under the Humanities. If you are rushed for time, we urge you to undertake the evaluation of the *type* questions discussed under (a); if you can afford more time, we request your consideration of certain of the *complete* examinations in the (b) group.

(a) For each of the TYPE questions (which have been taken from actual senior terminal examinations) please write on the side brief comments as follows:

- (1) Please indicate by *Ex*, those few items which impress you as being conspicuously excellent types of questions.
- (2) Re the *time* factor: Is too much, or too little, time allowed for the most satisfactory differentiation?
- (3) Re the *difficulty*: Is the question too easy (below senior level) or too difficult (belonging more on graduate level)?
- (4) What other objections occur to you? Which questions are too *detailed*, *ambiguous*, too *general*, or too *narrow* for the most satisfactory use with senior pass and honors students?

(b) For the various sheets headed SAMPLE EXAMINATIONS, we are requesting your consideration of the general balance and emphasis, on the assumption that there are from one to four examinations of about three hours each included in the examining program. Is enough or too much *choice* of questions allowed? Are there certain questions which you do not like, in view of the time which they consume or the kind of instruction which they would tend to encourage? Is enough time allowed? Does the entire report encourage too much undirected expression?

We had hoped to receive judgments from twenty or more individuals in each field. Although the number of judges falls short of this desire, those answering were representative of the views of several different colleges. Often several members of a depart-

ment convened to comment on a single report finally signed by the chairman of the group only. The brief comments therefore do stand for mature judgments from many expert sources.

Under the various subsequent sections of this book we are including introductory comments concerning the types of questions most frequently encountered in each field. Then will appear the type questions, followed by comments in eight-point type. After the consideration of special type questions will be presented several complete examinations¹ as given during the past two years in several universities. In most cases the names of the universities are not included for obvious reasons.

¹ Except as otherwise indicated, the examinations were given in 1935 or 1936, and the time allowed was approximately three hours. The examinations are presented as submitted by the several colleges, without attempt at uniformity in matters of form and style.

THE CLASSICS²

In the various letters submitted by scholars in the classics, one emphasis is recurrent: the expectation that students will know facts. There are, however, different goals represented. We quote from one letter, which seemed to represent the opinion of several judges in pointing out the very wide range of educational objectives held by classical scholars.

The most important goal, and I believe practically all classicists would agree, is the ability to read Greek and Latin with ease. Second would come knowledge of the history of Greek and Latin literature. This, of course, can best be tested by factual questions, and of these I'm inclined to believe that the historical outline is the best. A certain number of relational questions, however, will give an indication as to whether the student sees the connections between one type of literature and another, between one period and another. . . . Third, history of Greece and Rome. Fourth, various classical by-products: philosophy, art, archaeology. Fifth, the technique of the languages: grammar, syntax, etc. This may be tested by plain grammatical questions (which really belong at a lower level than senior comprehensives normally suppose), by syntactical questions based on a given text, and by translation from English into Greek or Latin. . . .

Another scholar reports:

. . . In general, I like both the types and the samples. They would be very well suited to our honors candidates. I do not think our pass students could do very well with them. Some of the questions involve literary criticism; my experience is that students are rather helpless at this; nevertheless I believe we should still stress it, and I welcome those questions and the type of teaching which they imply.

There was some complaint that these sample items do not call for enough direction and give the student a chance to wander from the immediate subject. One writer further suggests that

² We acknowledge with gratitude the kindness of the following teachers in the classics in rating the examination questions and offering suggestions: John F. Charles, B. C. Clough (Brown University), Caroline Galt (Goucher College), R. M. Geer (Brown University), M. G. H. Gelsinger (University of Buffalo), J. A. Irving (Princeton University), Mary B. McElwain (Smith College), Adolph F. Pauli (Wesleyan University), Henry T. Rowell (Yale University), Thomas F. Sidey (University of Washington), John W. Spaeth, Jr. (Wesleyan University), Edward N. Stone (University of Washington), F. Warren Wright (Smith College).

"the best questions of a general value are those which cannot be answered satisfactorily without a thorough knowledge of the literature involved. Such a question would be: 'State Horace's attitude toward his predecessors and contrast it with that of Cicero.' " Another writer takes a position which is particularly reflected in the comments on quotation questions, the disparagement of an attempt to connect the past with more recent events. He questions if "Plautus' influence on seventeenth century French literature" does not rather belong in a course on Molière than in a course on Plautus. "At any rate, I am convinced that to understand Plautus it is vastly more important for the student to know the influence of Plautus on comedy than his influence on later European literature." This same writer, in discussing historical questions, remarks, "It would be advisable, I think, to place more emphasis upon the sources by choosing questions requiring direct mention of ancient historians. . . . The undergraduate student cannot learn too soon that primary sources have no substitute in the work of later historians, and that he must turn to them as the *fons et origo* of the information." There was some feeling that all of the questions and the sample examinations presented failed to give enough consideration to Cicero's orations and a thorough knowledge of the *Aeneid*.

In the evaluations of examination questions there was no great enthusiasm for undirected discussion, and relatively little time is allowed for each item compared to questions in other departments. Quotation questions are not favorably considered. On the other hand, there is a favorable consideration of the long, somewhat directed essay as noted in questions 22 to 24 inclusive. Topics on which separate examinations were given by one or more colleges include the following:

Homer, Plato, Sophocles, Aristotle, Cicero, Virgil, Horace, Latin Prose, Latin Composition, History of Greek Literature, Greek History, Roman History, Archaeology.

A few classical students wrote that they had no objection to specific questions and would be inclined to endorse them all. This group felt that the topics covered and the emphasis given could vary so widely in the consideration of more than a thousand years of Greek and Roman culture that one department had no right to criticize the interests of any other department. It is clear from the responses of fourteen men, one of whom did not

sign his name, that the chief positive endorsement was for fairly specific factual items.

TYPES OF QUESTIONS IN THE CLASSICS

Type I—Translation

1. Of the following, translate any *three* passages in prose and any *three* in poetry:

(1) Dum Eumolpus cum Bargate in secreto loquitur, intrat stabulum praeco cum servo publico aliaque sane modica frequentia, facemque funosam magis quam lucidam quassans haec proclamavit: 'puer in balneo paulo ante aberravit, annorum circa XVI, crispus, mollis, formosus, nomine Giton. Si quis eum reddere aut commonstrare voluerit, accipiet nummos mille.' Nec longe a praecone Ascylos stabat amictus discoloria veste atque in lance argentea indicium et fidem praeferabat. Imperavi Citoni, ut raptim grabatum subiret annecteretque pedes et manus institis, quibus sponda culcitam ferebat, ac sic ut olim Vlixes Cyclopi arieti adhaesset, extentus infra grabatum scrutantium eluderet manus.

(The question includes ten passages in all.)

Locate the above passages or, if unable to locate, through analysis of style and content deduce the most likely source and describe how you would set about finding it. (About 3 hrs.)

10 Excellent; 1 Good; 1 "If passages are at sight, excellent." 1 "Should not be given for translation at sight." 2 "Difficult for average senior to discover much through analysis of style. Enough to ask student to locate as definitely as possible and give reason for identification."

"The most important problem in regard to translation questions is not raised in this study—Should translation on comprehensive exam be sight or prepared or both? My own opinion . . . most, if not all, should be sight. If such passages are carefully chosen, it is possible to make them the subject of questions in regard to style and probable authorship; . . . should confine such questions to passages studied . . . not to be translated in exam book but to serve as basis for questions."

"Is this meant to be sight? If so, it contains several words in the last three lines which are rather colloquial and might well be unknown to even a good student (grabatum, institis, sponda, culcitam). Sometimes . . . advisable to indicate meaning of such words in a footnote."

2. Quid censuit Horatius de Livio Andronico, de Plauto, de Choerilo, de Quintilio? Responde Latine. (About 45 min.)

5 Excellent (1 "Especially for students of honors grade"); 3 Good "Only if student had done advanced Latin composition, and made detailed study of *Ars Poetica*"; 2 "Responde Latine" too difficult.

"This combines two different things: ability to write prose and rather special knowledge about Horace. This should not be done."

3. Translate two of the following passages: (About 45 min.)

1. *Bacchylides*, XVII, 1-30.

2. Sappho, 1, complete.

3. Theocritus, II, 1-26.

3 Excellent; 3 Fair to candidate; 2 Too difficult for sight translation.

4. Translate *Ajax*, 748-783, and write the scansion of any five consecutive lines. (30 min.)

6 Good; 3 Time too short.

Type II—Identification

5. Write briefly on *six* of the following twelve topics, identifying the authors of the passages quoted and adding comments: (1 hr.)

1. Propempticon

2. Neoterici

3. Apocolocyntosis

4. Saturnian verse

5. Epyllion

6. Recitatio

7. "O dimidiata

Menander."

8. "Quique amavit cras amet."

9. "Sabinus ille quem videtis hospites."

10. "O curas hominum, o quantum est in rebus inane."

11. "Tantum religio potuit suadere malorum."

12. "Deorum iniurias dis curae."

5 Excellent; 2 Good; 2 Difficult for undergraduate; 4 Too much choice. "Quotations 7-12 seem to put a premium on ability to remember Latin tags. So little given of each quotation that it's simply a question of recalling phrase."

6. For the following passages (a) name the author, (b) name the meter, and (c) mark the metrical scansion: (About 15 min.)

(a) Tityre, tu patulae recubans sub tegmine fagi silvestrem tenui musam meditaris avena.

(b) Multas per gentes et multa per aequora vectus advenio has miseras, frater, ad inferias.

3 Excellent; 6 Too easy for time allowed.

7. The authors associated with *five* of the following places and the field of their activities: Aquinum, Arpinum, Bilbilis, Comum, Corduba, Patavium, Rudiae, Sulmo, Suessa Aurunca, Venusia. (20 min.)

7 Excellent; 2 Good; "Time too long"; "Hard"; "Ambiguous"; "Not sure of its value."

"Identification questions can be made to cover a good deal of ground in a short time, and have the added advantage of being reasonably objective. Comprehensive examinations in the classics are taken by so few students that it is hardly worth while to prepare papers with questions of the 'multiple choice' or 'fill-in' type, but some of the very real advantages of this newer type of examination can be obtained from the proper use of identification questions, and very short discussion questions."

8. Write brief comments on *three* of the following six subjects, taking one from each group. (30 min.)

A

1. Helen and Priam
2. The death of Hector
3. Epeius and Euryalus

B

4. Eurycleia
5. Hermes and Odysseus
6. The shade of Ajax

1 Excellent; 4 Good; 1 Fair; 1 Poor; 2 Too elementary. "Needs closer definition as to what kind of comments." "A-3 is not good. The difficulty . . . the incident referred to not memorable, there are two characters in Homer for each name and the ones referred to are the least important."

9. Offer, without translating, some comment of identification or significance in connection with the following verses: (About 25 min.)

Iliad, I, 29; I, 591-3; III, 156-7; VI, 429-30; VII, 157; XI, 634-5; XVIII, 600-01; XXII, 116; XXIII, 296-7; XXIV, 29; XXIV, 421.

(These verses were written out but the references were not furnished on the examination paper.)

4 Excellent; 1 Fair; 2 Time too short; Too narrow; Hard unless thorough study of *Iliad*.

10. Indicate on the accompanying map fifteen of the following: Miletus, Salamis, Mt. Athos, Olympia, Megara, Delphi, Babylon, Thermopylae, Plataea, Ithaca, Coreyra, Syracuse, Smyrna, Lydia, Byzantium, Massilia, Aegina, Issus, Lesbos, Leuctra. (20 min.)

9 Excellent; 2 Good.

11. Explain the mythological references in these quotations: (35 min.)

- a. The *Niobe* of nations (said of Rome by Byron).
- b. A little *Cyclops* with one eye (said of a daisy by Wordsworth).
- c. It may be we shall reach the *Happy Isles* and see the great *Achilles* whom we knew (Tennyson, *Ulysses*).
- d. The prayer of *Ajax* was for light (Longfellow, *Goblet of Life*).
- e. Thy *Naiad* airs have brought me home
To the glory that was Greece
And the grandeur that was Rome. (Poe, *To Helen*).

6 Excellent; 3 Too easy; 2 Too much time. "More suitable for a high school course in mythology; the quotations refer to very obvious mythological subjects such as even one who is not a student of the classics would normally know."

Type III—Short Discussion

12. The form and meter of poetry in Latin and Greek are determined to a large extent by the nature of the poem. What relationship exists between form and subject matter in the poetry of Catullus? What special effects does he secure by choice of meter? (About 15 min.)

1 Excellent; 6 Good; 3 Too little time.

13. Discuss the influence of Plautus and Terence on European drama. (30-40 min.)

1 Excellent; 5 Good; 2 Too general; 3 Hard, unless specifically studied.

14. The influence of politics on satire as illustrated in the development of Roman Satire. (30-40 min.)

2 Excellent; 1 Good; 1 Fair; 2 Too much time. "Politics not the proper word. Only one factor in change of satire."

15. Comment as fully as you can on the following passages, with reference to the light they shed on Horace's beliefs and character: (About 20 min.)

1. Non quia, Maecenas, Lydorum quidquid Etrusco
Incoluit finis, nemo generosior est te. . . .
Ut plerique solent, naso suspendis adunco
Ignotus, ut me libertino patre natum.
2. Vos exempliara Graeca
Nocturna versate manu, versate diurna.
3. Exegi monumentum aere perennius
Regalique situ pyramidum altius.

4 Excellent; 2 Good. "Difficult unless one has made special study of Horace." "Ambiguous."

16. Without translating the following passage write on some general topic which it suggests. (30 min.)

Infelix Dido, verus mihi nuntius ergo
Venerat exstinctam ferroque extrema secutam?
Funeris heu tibi causa fui? Per sidera iuro,
Per superos et si qua fides tellure sub ima est,
Invitus, regina, tuo de litore cessi. (*Aeneid*, VI, 456-460).

2 Excellent; 1 Fair; 4 Too vague. "A better question for a course in English essay writing. It is hard to see what value this can have in testing a student's acquaintance with the classics."

17. Plato—aristocrat and communist. (30 min.)

5 Good (1, only if student made particular study of the *Republic*). "Better for graduate student."

18. The expression of national character in the Homeric poems. (30 min.)

2 Excellent; 3 Fair. "Better for graduate student"; "Ambiguous."

19. An examination of the method by which Homer through the *Iliad* brings out the character of one of his heroes. Select any hero that you choose. (20-30 min.)

5 Good. "Better for graduate student."

Type IV—Long Essay

20. Catullus and Horace as writers of lyric. (40 min. to 1 hr.)

3 Excellent; 2 Good; 1 Disapproves of essay questions; "Hackneyed"; "Only for students of Greek lyric poets"; "Too general."

21. Specify what you consider the important prose works written in Latin during the century following the death of Augustus, telling something about the contents of each and indicating to what extent the authors of these various works were influenced in matters of style by earlier writers. (About 50 min.)

2 Excellent; 2 Good. "This is not a question of the long essay type. It calls for (a) a list of works, (b) the contents of each, (c) some discussion of the style of each. This would be a difficult question to grade fairly, and the ground could be covered very much better by a series of identification or short answer questions."

22. Consider the religious beliefs and customs of the Romans in the Augustan Age as reflected in art and literature. (About 1 hr.)

6 Excellent; 2 Good.

23. Discuss the relation of Horace's writings to the program of reform instituted by Augustus. Cite as many passages as you can to support your exposition. (About 45 min.)

6 Excellent; 1 Good.

24. Aristophanes as literary critic. (45 min.)

6 Excellent. "Only if *Frogs* had been studied."

Type V—Quotation

25. "Stoicism was far better suited than Epicureanism to the best instincts of the Roman character."—Warde Fowler. (About 1 hr.)

2 Excellent; 1 Good; 3 Too much time; "Too general."

26. "Fuit et qui suaderet . . . ut omne tempus a primo die natali ad exitum sui (i.e., Augusti) saeculum Augustum appellaretur." Discuss the appropriateness of this suggestion with reference to the history of Latin literature. (30 min.)

3 Excellent; 1 Good; 2 Fair. "Graduate level."

27. "Satura quidem tota nostra est." Criticize this statement. (30-40 min.)

4 Excellent; 2 Good; 2 Trite; 1 Time too long; 1 Too easy.

28. Horace says of himself: "Princeps Aeolium carmen ad Italos deduxisse modos" (C 111, 30). Explain the meaning of this claim by reference to his Latin predecessors and by comment on his choice of Greek models. (About 45 min.)

2 Excellent; 2 Good.

29. "In the siege of Troy Homer makes gods of men, and men of gods." (30 min.)

1 Excellent; 6 Good.

30. "Sophocles creates the illusion of life in his characters not by the number but by the importance of the traits which he portrays." (30 min.)

2 Excellent; 3 Good.

31. "Morality had for Plato a purely intellectual basis." (45 min. to 1 hr.)

1 Excellent; 4 Good.

SAMPLE EXAMINATIONS

(followed by critical comment)

Comprehensive Examination in Classics

TRANSLATION

(One of three examinations required)

(Three hours)

PART I

I. Write the complete Latin text of the following inscription:

SENATVS POPVLVSQ ROMANVS IMP TITO CAESARI DIVI
VESPASIANI F VESPASIANO AVGVSTO PONTIF MAX TRIB
POT X IMP XVII COS VIII P P PRINCIPI SVO QVOD PRAE-
CEPTIS PATRIS CONSILII SQ ET AVSPICIIS GENTEM IVDAE-
ORVM DOMVIT ET VRBEM HIERVSOLYMAM OMNIBVS ANTE
SE DVCIBVS REGIBVS FRVSTRA PETITAM AVT OMNINO
INTEMPTATAM DELEVIT.

Date it as closely as you can.

N.B. Select six passages from Parts II and III for translation, but not more than five from either Part II or Part III.

PART II

(All passages were copied out for students taking the examination)

- I. Cicero: *De Re Publica*, VI, 15.
- II. Quintilian: *Institutio Oratoria*, X, 93.
- III. Tacitus: *Germania*, 11.
- IV. Lucan: *Pharsalia*, I, 182-200.
- V. Ovid: *Metamorphoses*, VIII, 183-200.
- VI. Seneca: *Medea*, 55-74.

PART III

- I. Homer: *Odyssey*, VI, 186-197.
- II. Theognis, 757-772.
- III. Euripides: *Bacchae*, 1-12.
- IV. Herodotus, VIII, 114.
- V. Lysias: *For the Cripple*, I.
- VI. Plato: *Lysis*, 210, a⁷-c⁷.

"Too much translation, too wide a choice. This type of exam should be accompanied by another general paper (at least three hours) containing discussion and identification questions." "Should include exam testing critical knowledge of Greek and Latin literature." "Too great proportion (5/6) of translation confined to one of the two languages."

GREEK LITERATURE

(Three hours)

1. (a) Write briefly on twenty of the following: Hesiod, Tyrtaeus, Archilochus, Pindar, skolion, Hippocrates, Thespis, satyr play, *Hippolytus*, Old Comedy, *Birds*, Menander, Isocrates, *Against Ctesiphon*, *Phaedo*, Theocritus, Daphnis, Anthology, epigram, dialectics, panegyric, parabasis, logaoedic, dithyramb.
- (b) Write short paragraphs on eight of the following topics, naming the work and the author wherever you can:
 - A poisoned robe.
 - A thief who married the king's daughter.
 - The "kinsman" of Euripides in a pickle.
 - The dole of the crippled beggar.
 - The game in the "cave."
 - A mistaken father's curse.
 - Scared of his father's helmet crest.
 - A literary debate in Hades.
 - Solon gives the wrong answers.
 - The trireme race to Mitylene.
2. Write on one or two of the following topics:
 - (1) The origin and development of the pastoral; its character and its influence on subsequent times.
 - (2) The *Oedipus Tyrannus* in the *Poetics* of Aristotle. Show how the play illustrates Aristotle's principles.
 - (3) The debt of modern oratory to Greek rhetoric. What Greek orators have had especial influence and why?
 - (4) In what ancient Greek sources would you find information about:
 - (a) the Battle of Marathon, (b) the life and work of Pericles, (c) the death of Agamemnon, (d) the life and work of Themistocles, (e) Philip of Macedon?
- 3 Excellent; 2 Time too short.

HISTORY OF GREEK LITERATURE

(Three hours)

1. In Rostovtzev's *History of the Ancient World* occur the following statements. Comment on them.
 - a. "Plato wrote and published *Dialogues*, of which we possess a considerable part."
 - b. "Aristotle's works have come down to us almost complete."

- c. "Of Eastern origin is the fairy tale also, which now (*i.e.*, in the third century B.C.), when written in Greek by Aesop, becomes a favorite both with adults and children.
2. Contrast Herodotus and Thucydides as to (1) style, (2) purpose, and (3) historical criticism.
3. Write as fully as you can on the history of Greek comedy from its origin to Menander.
4. Assign each of the following plays to its author, and outline the plot of one of them.
 1. *Bacchae*.
 2. *Prometheus Bound*.
 3. *Iphigenia among the Taurians*.
 4. *Oedipus at Colonus*.
 5. *Oedipus Rex*.
 6. *Helen*.
 7. *Choephoroi*.
 8. *Antigone*.
 9. *Mad Hercules*.
5. Use the remaining time (if any) for essays on two or three of the following topics.
 1. Aeschylus and Euripides as Moralists.
 2. Greek Rhetoric and Greek Oratory.
 3. Homer (or Homer and Vergil).
 4. Greek Lyric Poetry (or The Influence of Greek Poetry on Catullus, or on Horace).
 5. The Writings of the Greek Philosophers Considered as Literature.

A typical middle-of-the-road examination. Some feel more detail is desirable; others that more attention should be given to essays.

GREEK

(Three hours)

- I. The Orators

Translate Andocides: *Concerning the Mysteries*, 38 and 39.
- II. Sight Translation

Translate Thucydides: *The Athenians in Sicily*, VI, 37-39 inclusive, with the exception of 38, 2.
- III. Prose Composition

Write in Greek: *Easy Passages for Translation into Greek*, 32.
- IV. Greek Literature

General:

Trace the development of Greek poetry by centuries from 1000-100 B.C., stating, where possible, the psychological reasons for the changes in type, and naming the chief writers of each type.

Homer:

 1. What do you consider the time relationship between Homer and Hesiod?

2. What bearing may the figure of speech have upon this question?
3. What are the theories with regard to the Catalogue of the Ships?
4. What elements went into the composition of the *Odyssey* according to Woodhouse?

The Lyric Poets:

1. What lyric poet reflects the unsettled conditions in Asia Minor after the fall of the Hittite Empire?
2. What lyric poets served Sparta in her early period of ascendancy?
3. What lyric poet reflects the unsettled conditions which led to colonization?
4. What lyric poets show the advantage to literature of the so-called Age of Tyrants?
5. What effect did the Greek games have upon the literature? Explain briefly the form of the epinicia as developed by Pindar.

Theocritus:

1. What part had Sicily played in the history of Greek literature up to the time of Theocritus?
2. What did Sicily contribute to the art of Theocritus?
3. In your estimation was his love of nature real or artificial?
4. What contribution did Theocritus make to world literature?
5. What service did the Hellenistic Age in general make to world literature?

V. Greek Theater and the Drama

Answer (a) or (b) in 1, and 2, 3, 4.

1. (a) Use *The Frogs* as source material for a short essay on the form of the Greek theater, production of plays, stage properties, etc.
(b) In your opinion what stage setting, properties, etc., would be necessary for the presentation of the *Hippolytus* of Euripides?
2. Compare Greek comedy with Greek tragedy as regards (1) dramatic purpose, (2) dramatic structure, (3) size and function of the chorus, (4) origin.
3. What facts are known about the life of Sophocles? List his extant plays. Outline the plot of one of them.
4. "If Aristophanes had won no higher fame as the greatest of Greek wits, he might still have gained a place in literature as the earliest critic of antiquity—" Explain the above statement in the light of your reading of *The Frogs*.

VI. Translate Plato's *Apology of Socrates*, XXXIII.

2 "More choice should be given in IV and V"; 2 "Wider field should be tested"; 2 "Strange exam—all translation from prose, all questions on poets"; 1 "Too easy for advanced students." "Time much too short. Needs at least five hours."

GREEK HISTORY
(of Classics Majors)
(Two hours)

Write on not less than five questions.

1. Discuss the evidence available for a study of the political, social and economic life of the Minoan-Mycenaean Age. Deal briefly with the history of the excavations.
2. Describe the qualities and works of the following writers of Greek history: Herodotus, Thucydides, Xenophon, Plutarch. Comment also on the value of inscriptions as historical sources.
3. Outline the salient features of the three Persian expeditions against Greece.
4. Was the Sicilian expedition a justifiable exploit on the part of Athens?
5. The causes of the Peloponnesian War.
6. The pressure of economics in Greek life, social and military.
7. The Spartan educational and social system.
8. The career of Alexander the Great.

2 Excellent; 1 Good; 3 "Time short." "Questions not very original."

LATIN LITERATURE
(Three hours)

I

(Two hours)

Write on *two* or *three* of the following eight subjects. Students must write on the precise subjects indicated, avoiding mere miscellaneous information about the terms contained in a topic or question.

1. "Graecia capta ferum victorem cepit."
2. Terence's innovations in Roman comedy.
3. Sallust and Cicero as reporters of contemporary history.
4. Naturalism, supernaturalism, and romanticism in the poems of Lucretius.
5. The originality of Roman satire.
6. Dramatic elements in Virgil.
7. "There seems no limit to the gulf of thought or mood which may exist between the end of one of Horace's poems and its commencement."
8. "Tacitus associates history with morality, and would make it the conscience of humanity."

II

(One hour)

Write briefly on *six* of the following twelve topics, identifying the authors of the passages quoted and adding comments.

1. Oxymoron.
2. Cantores Euphorionis.
3. Annales.

4. Fescennia iocatio.
5. Praetexta.
6. Breves breviantes.
7. "Ne quid nimis."
8. "Omne ignotum pro magnifico."
9. "Odi et amo."
10. "Cantabit vacuus coram latrone viator."
11. "Omne tulit punctum qui miscuit utile dulci."
12. "Tendebantque manus ripae ulterioris amore."

Generally favorable comments. "Part I too much choice." "A good paper, enabling student to show what he knows." "Part II better split into two questions in order that neither sort of subject matter may be dodged, i.e., 1-6, 7-12."

LATIN

(Three hours)

Answers to all questions should be illustrated as fully and specifically as possible from your reading.

- I. Tacitus, *Dialogues*, 9, 10 (through *innotescat*).
Do not translate this passage, but read it carefully and discuss the subjects suggested by it.
- II. "The Augustan Age at Rome is one of perhaps three or four epochs in history which seem to have summed up all the ages that preceded them and shaped those that were to come."—*R. S. Conway*. Discuss this opinion.
- III. Write as fully as time permits on *one* of the following subjects:
 1. Moral fervor in Latin literature.
 2. Outdoor sports among the Romans and the literary sources for our knowledge of them.
 3. How far do the excellences of "Silver Latin" make up for its weaknesses?

2 Excellent; Good; Definitely too easy. "Better results might be obtained by reducing the number of questions to two, devoting time saved to questions bearing on actual translation."

LATIN

(Three and one half hours)

1. a) Translate Catullus: 46.—Catullus, leaving the retinue of Memmius, starts for home.
b) "A fatal fault robbed him (Catullus) of any opportunity to be ranked among the greatest poets: his subjects, so far from being sublime, often descend to the commonplace." Discuss this statement.
2. a) Translate Virgil: *Eclogues* 7: 1-13.—Meliboeus is invited to stay and listen to a contest in singing.

- b) "Virgil's pastorals are both young and old. Genius and folly are intimately associated in them." Discuss.
3. a) Translate Horace: *Epistles* 1. 7: 14-39.—Maecenas's generosity and Horace's independence.
- b) Call attention to those features of this passage which seem to you characteristically Horatian.
4. Write on two of the following:
- a) "The characters of Terence are more faintly drawn than those of Plautus; the latter have greater individuality, and are more often suggestive of the personages of Shakespeare and other modern dramatists."
- b) "The real Horace is never found in his *Odes*."
- c) Give some account of Roman epics other than the *Aeneid*.
- (N.B. Two of the passages to be translated from Latin had been included in the candidates' reading at some time during their college course. The remaining passage was for translation at sight.)
- 2 "Not comprehensive enough"; 2 Favorable; 2 Too easy; 1 Weak exam.

LATIN PROSE COMPOSITION AND GENERAL QUESTIONS

(Three and one half hours)

- I. Translate into Latin the following passage:
- When the Greeks were about to depart for Troy, Diana, angered because Agamemnon had killed her stag, prevented the winds from blowing and forced the Greeks to wait at Aulis. There Calchas, the seer, told the Greeks to sacrifice Iphigenia, the eldest daughter of Agamemnon, to Diana. This her father could not be persuaded to permit until he learned that the goddess would not be appeased unless his daughter should be slain. He is said finally to have summoned Iphigenia to Aulis, pretending that he would give her in marriage to Achilles. When the maiden came, he told her that she must be sacrificed to Diana. Iphigenia would have been slain, if Diana had not borne her away to the country of the Taurini. There she is said to have served the goddess until she was taken to Greece by Orestes, who was driven thither by the Furies after he had slain his mother.
- II. Write in some detail on three of the following topics:
1. Similarities and contrast between the social conditions and the political institutions of Periclean Athens and those of Rome during the last years of the Republic.
 2. Rome's dealings with the various Hellenistic kingdoms and their effect upon her life and culture.
 3. Cicero's place in the history of human thought.
 4. The important stages of development in Roman religion.
- Favorably considered. Some feel that this type of translation would be too difficult for the average college major.

ENGLISH^a

In this field one cannot help but be impressed by the request for specific detailed references wherever pertinent. More than in the field of the classics, discussion questions are favorably considered—for example, questions 9-11—but not long undirected essays. More time is allowed per question than in the classics, and there are several comments to the effect that still more time should be allowed. Many topics were considered important enough to require in various colleges separate three-hour examinations. Some of the topics were as follows:

Chaucer, Shakespeare, Milton, Augustan and Romantic Literature, Drama (including or excluding Shakespeare), Tudor and Stuart Non-Dramatic Literature, Romanticism, Victorian Literature, English Philosophy for English Majors, English Literature from 1550 to 1800, English Novel, Literary Criticism, Sixteenth Century, Prose Fiction and Essay, Narrative and Lyric Poetry, Bible, American Literature.

It is apparent from this list that in English departments of different universities there is great variety in the topics which are considered of major importance, or in the amount of emphasis given to special periods and authors. There is a suggestion of special "hobbies," which may not be harmful to the student except in not encouraging the broader perspectives more evident in the classics. Little consideration is given to American literature or to any contemporary writing. One finds a leaning towards poets and an avoidance of philosophy and essays concerned with practical affairs. A number of items approaching "spot questions" are favorably treated, but only when more than identification is required (*e.g.*, 3 and 4). It is noteworthy that there are very few undirected essays. Those items representative of this type (*e.g.*, 14 and 19) are not too enthusiastically considered.

^a We acknowledge with gratitude the replies received from the following professors in English: Willard H. Bonner (University of Buffalo), Leicester Bradner (Brown University), Arthur E. Case (Northwestern University), W. A. Eddy (Hobart College), Frank E. Farley (Wesleyan University), D. D. Griffith (University of Washington), William T. Hastings (Brown University), Philip M. Hicks (Swarthmore College), Everett L. Hunt (Swarthmore College), Strang Lawson (Colgate University), Kenneth MacLean (Yale University), Frank K. Mitchell (Duke University), Edward W. Sine (University of Buffalo), Robert E. Spiller (Swarthmore College), E. B. Watson (Dartmouth College), Alexander M. Witherspoon (Yale University).

TYPES OF QUESTIONS IN ENGLISH

Type I—Short-form

1. Draw a circle about the most nearly accurate date for each of the following events:

The first publication of the *Lyrical Ballads*: 1800, 1810, 1820, 1830, 1840, 1850, 1860, 1870, 1880, 1890, 1900, 1910.

The first publication of *Paradise Lost*: 1595, 1605, 1615, 1625, 1635, 1645, 1655, 1665, 1675, 1685.

The first issue of *Poor Richard's Almanac*: 1715, 1720, 1725, 1730, 1735, 1740, 1745, 1750, 1755, 1760, 1765, 1770.

The birth of William Shakespeare: 1505, 1515, 1525, 1535, 1545, 1555, 1565, 1575, 1585, 1595, 1605, 1615.

(The question includes forty-nine such items in all. Time: 30 min.)

16 replies or sets of comments on nearly all items. 7 Unfavorable; 3 Good; 1 Excellent. "The mechanism of the question is too laborious." "Such information as this should come out incidentally in any well-planned examination." "Terrible."

Type II—Identification

2. Identify *very briefly* but specifically *ten* of the following: (30 min.).

- | | |
|---------------------------------------|---------------|
| (a) Abdiel | (h) Lepidus |
| (b) Arviragus | (i) Manoa |
| (c) Aumerle | (j) Maria |
| (d) Cambuscan | (k) Oswald |
| (e) Celia | (l) Paris |
| (f) "The grim wolf
with privy paw" | (m) Pertelote |
| (g) Jankin | (n) Ross |
| | (o) Trinculo |

3 Excellent; 4 Good; 3 Satisfactory (with reservations); 2 Too much time—"Good 'filler' when used judiciously." "Minor characters should have an individual character and names not too common." One suggests, "No choices."

3. Name the author, summarize the thought-content, and indicate the literary form of: (30 min.).

Lines Written in Early

Spring

Ode to Dejection

Candide

On Living to One's-Self

Lines Written Among the

Euganean Hills

The Crito

Ode on a Grecian Urn

The Statue and the Bust

Ecclesiastes

Democratic Vistas

The Vision of Judgment

Paolo and Francesca

Parini's Discourse on Glory

Rizpah

3 Excellent; 11 Not enough time. Otherwise favorably considered. "Idea good, but selection should be more varied."

4. Assign the following passages to their respective periods, and comment on the various poetic qualities of each passage: (30 min.).

"On Man, on Nature, and on Human life,
Musing in solitude, I oft perceive
Fair trains of imagery before me rise,
Accompanied by feelings of delight
Pure, or with no unpleasing sadness mixed;
And I am conscious of affecting thoughts
And dear remembrances, whose presence soothes
Or elevates the Mind, intent to weigh
The good and evil of our mortal state."

(The question contains four such passages in all.)

7 Excellent; 2 Good; 4 Too little time; 2 Too vague. "One of the very best kinds of questions; . . . a ready and easy way to test the judgment and taste of the student." "Everything depends on the choice of passages."

5. Annotate the following passages, paying special attention to underlined words:

A. And yet seye I moore, that right as a *singular* persone syneth in takyng vengeance of another man/, right so syneth the jage if he do no vengeance of hem that it han diserved./ For *Senec* seith thus: "That maister," he seith, "is good that proveth shrewes."/ And as *Cassidore* seith, "A man dredeth to do outrages whan he woot and knoweth that it displeth to the juges and the sovereyns."/ And *Seint Paul the Apostle* seith in his Epistle, whan he writeth unto the Romayns, that "the judges *beren* nat the spero withouten cause, but they beren it to punysse the shrewes and mysdoers, and for to defende the *goode* man."/

(The question includes ten similar passages. (About 1 hr.)

2 Excellent; 7 Too specialized; 5 Too little time. "Good question if sufficient variety provided in options to represent various courses." "Pedantic."

6. Write brief comments on six of the following: (1 hr.).

Menechmus of Epidamnus and Antipholus of Ephesus.

Weak plotting in *Two Gentlemen of Verona*.

Iago (about Cassio): "Ay, smile upon her, do; I will gyve thee in thine own courtship."

Julius Caesar, III, ii.

All. Live Brutus! live, live!

1 *Pleb.* Bring him with triumph home unto his house.

2 *Pleb.* Give him a statue with his ancestors.

3 *Pleb.* Let him be Caesar.

Act V of *All's Well that Ends Well*.

The dramatic function of Thersites in *Troilus and Cressida*.

Choruses in Shakespeare.

The piety of King Henry V.

5 Excellent; 2 Good; 1 O. K.; 4 Should be fewer comments. "Narrow—seems like a *course* question." "Not identification. Should be classed as Type IV."

Type III—Development

7. Trace the development of one literary type (essay, novel, drama, or poetry) in American literature from 1760 to 1850, mentioning the principal authors and their works, and indicating the English authors and works which most immediately influenced them. (30 min.)

5 Excellent; 2 Good; 2 Time too short; 2 Too general. "Mere factual chronology is of little value. This information should be used as the basis of critical judgment on the part of the student. The question should be so worded as to bring out this latter factor."

8. Discuss *one* of the following topics throughout its history in English literature. The following are some of the points that may be touched on; others may occur to you: beginnings, great treatments or examples, culminations (if any), popularity in certain periods, neglect in other periods, various literary treatment, etc. (1) "Funeral" poems, (2) The sonnet, (3) The Arthurian stories, or any particular part of them. (40 min.)

7 Excellent; 2 Good; 1 O. K.; 3 Time too short. "Excellent because it cuts across courses and demands on-the-spot correlation and thought."

Type IV—Short Discussion

9. Compare and contrast the views of comedy entertained by writers of the Restoration drama with those held by contemporary English playwrights. (30 min.)

7 Excellent; 1 Good; 2 Too broad. "The question should be specific as to points of technique of the drama or as to the authors to be discussed."

10. What use does Chaucer make of character to heighten the reader's interest in *The Canterbury Tales*? Compare his method with that of any major English novelist. (30 min.)

7 Excellent; 3 Too vague or general. "Does Chaucer use character 'to heighten the reader's interest,' or is his characterization an integral part of his art?"

11. Ghosts in Shakespeare. Are they just theatrical machinery, or, if not, how far, and in what sense, does Shakespeare believe in them? Base your answer on particular instances. (30 min.)

7 Excellent; 3 Good; 1 O. K. "Good subject, awkwardly phrased, and perhaps not 'pointed' just right."

12. Discuss: Sophocles, Euripides, Ibsen, O'Neill—their philosophy of life or fundamental ideas. (About 30 min.)

4 Excellent; 1 Good; 5 Vague or too general; 6 Time too short. "Point this question to tragedy, guilt, fate, etc." "If well answered, will be because student had lecture notes on subject."

Type V—Long Essay

13. Write on Carlyle, a critic of the social and economic problems of his day. (1½ hrs.)

3 Excellent; 6 Good; 3 Too much time. "Good enough, but so worded as to be uninteresting and unprovocative."

14. Shakespeare's tragic heroes. (Do not make your answer a series of portraits. Write an analytical essay.) (1 hr.)

5 Excellent; 4 Good; 2 Too general or vague. "The question should be pointed more toward what is wanted."

15. Robert Frost, Ernest Hemingway, Willa Cather, Hervey Allen and T. Dreiser join a round-table discussion of American letters. Summarize the contribution each makes to your own personal thought-life during the discussion. (1 hr.)

4 Excellent; 3 Too general and difficult. "Ingenious, but I don't think it would provoke many worth while discussions." "It should be offered only optionally." "Time-waster." "Why Hervey Allen?" (2) "The topic assigned to these ladies and gentlemen should be specific."

16. Write a somewhat elaborate essay on the nature of the Renaissance as shown in English history and English letters, discussing in detail how the spirit of the Renaissance is expressed in the complete work of either Chaucer, Spenser, Shakespeare, or Milton. (1 hr.)

4 Excellent; 3 Good; 3 Question wording; 2 Not enough time; "Somewhat elaborate! bad."

Type VI—Quotation

17. What is meant by "Whitman is Emerson in his shirt-sleeves"? (30 min.)

3 Excellent; 5 Good. "It should call for judgment as to the value of the comment as well as its meaning."

18. Write a paragraph apiece on two of the following: (About 30 min.)

- (a) "It is seldom that a great artist has anything new to say about life."
- (b) "Too true to be good."
- (c) "Criticism today is merely the philosophical statement of changing taste."

(d) "Beautiful words are, in a real and special sense, the light of thought."

(e) "To see human life in a fresh and creative way—that is moral even in the most conventional sense."

4 Excellent; 4 Encourages opinion and 'bull.' "Only (a) and (e) good." "These quotations suggest ideas too broad for such brief comment as would be possible in a fifteen minute paragraph."

19. "Dr. Johnson is a character in a book by Boswell." Comment. (20 min.)

4 Excellent; 1 O. K.; 4 Obvious or not productive. "Not up to senior level."

20. "Ruskin's economic and social writings are certainly not to be valued for soundness of thought or for sobriety of judgment." Discuss. (1½ hrs.)

2 Excellent; 3 Good or useful; 5 Too much time. "Too much for Ruskin."

21. "It was the frontier which created a new America. It was the frontier which freed America from the cultural bondage of Europe, destroyed the dependence of the American mind upon the European mind, and released those energies of impulse and aspiration which the individual petty bourgeois (middle class) had been forced to repress in varying degrees in almost any other environment in which he had lived" (V. F. Calverton). Explain in detail your reaction to this, and show how closely this applies to your own interpretation of the significance of the frontier in American literature. (1 hr.)

5 Excellent; 3 Good. "The organization of the answer is perhaps too positively presented to the student." "Cumbersome phrasing in stating question."

22. "It has been said . . . that America is a place where the English language loses much and has nothing to gain." In the light of your knowledge of the development of the English language, state a few simple principles growing out of political, social, and intellectual conditions that have shaped its form and vocabulary; then discuss the above quotation. (About 20 min.)

6 Excellent; 2 Good; 5 Time too short. "Too difficult, unless for honors students or students who had made a special study of the subject." "Not the type of material that quotations should be employed to elicit."

SAMPLE EXAMINATIONS

THE ENGLISH NOVEL

(Three hours)

Take at least four and not more than six of the following:

1. Write a note on the following: Strap, Sidonia, Chartism, Bertie Stanhope, Thrushcross Grange, Mr. Brooke, Thomasin Yeobright, Mrs. Jupp, Pilgrim's Scrip.

2. Has Lovelace any successors in classical English fiction? Consider some substitutes in plot-making for the evil that he embodies.
3. Examine Fielding's idea of a novel as a "Comic Epic in Prose."
4. "In the modern sense Sterne is not sentimental: he is almost cynical." Is there justification for this statement?
5. The craftsmanship of Scott.
6. Warrington vs. Arthur Pendennis as an indication of Thackeray's philosophy of life.
7. The theatrical element in Dickens. Is it virtue or defect?
8. The reflection of George Eliot's life in her novels.
9. Compare the "nature" of Meredith with the "nature" of Thomas Hardy.
10. Samuel Butler as a pioneer in fiction.
11. What is meant by calling Henry James "the Essential Novelist"?

Generally regarded favorably. Wider selection of names in Item 1 suggested. One man feels that the whole field of the novel is too limited to be a proper subject for a comprehensive examination. Another says: "Except for Item 2 this lacks questions to show historical perspective, origins, influences, changes, developments, culminations, dying-out, etc. Phraseology of Item 9 is vague to me."

ENGLISH LITERATURE OF THE SIXTEENTH CENTURY

(Three hours)

1. Classify Skelton's works by literary types, giving approximate dates wherever possible. Describe in detail some *one* of his works.
2. Give an account of the rise of the new epic tradition in the Renaissance and its development up to and including Spenser. Consider critical as well as creative aspects of the subject.
3. Discuss the varieties of prose style in the sixteenth century, from More through Sidney.
4. Write as much as time permits on *one* of the following topics:
 - a. The relative value and importance of the Elizabethan sonnet literature compared to other types then in vogue.
 - b. The foreign and native elements in Elizabethan prose fiction.
 - c. Sidney's most important characteristics as a literary personality.

Generally regarded as too specialized for a comprehensive examination. More freedom of choice suggested. One man says: "I don't think much of the above, unless the course was very limited and of graduate standing. It surely is not an examination on the sixteenth century."

THE DRAMA TO 1642

(Three hours)

I. (One and one-half hours)

Show your acquaintance with one play from each of the following groups and note the chief points of its historical and literary interest.

- (a) *The Chester Deluge. The Second Shepherds' Play.*
- (b) *Saint Nicholas Plays. Dux Moraud.*
- (c) *Fulgens and Lucrece. The Four PP's.*
- (d) *Gammer Gurton's Needle. Supposes.*
- (e) *Endymion. Cambuses.*
- (f) *Edward II. Volpone.*
- (g) *The Woman Killed with Kindness. The Honest Whore.*
- (h) *The Maid's Tragedy. The Changeling.*
- (i) *The Duchess of Malfi. The Broken Heart.*

II. (One and one-half hours)

Attempt not more than *four* of the following topics.

1. The rise of professional actors. Consider their status, economic and artistic, about 1600.
2. Mention various ways by means of which the dramatist projects character (*e.g.*, by description). Find specific examples of the use of such means in the successive stages of dramatic development.
3. Mention some of the problems of authorship in the Elizabethan drama and indicate some of the methods by which scholars attempt to solve them.
4. State differences in the underlying idea of dramatic tragedy illustrated by the following plays: *Gorbuduc, The Spanish Tragedy, Dr. Faustus, Macbeth, The Cardinal.*
5. Jonson's *Comedy of Humors*. Distinguish his theory from his practice. Its influence upon other playwrights.
6. Trace from the era of the miracle plays the rise of interest in the presentation of contemporary English life upon the stage.

Generally favorably regarded. More time suggested for II. One man says, "Perhaps a shade too strong emphasis on *historical* study of drama rather than on intrinsic dramatic quality."

ENGLISH

(Two hours)

The topics are designed to be suggestive, and to call for ingenuity in treatment, rather than for a specific, defined body of information. Originality and independence of thought, supported by definite references to your own reading, will count for most in grading your paper.

Allow plenty of time for thinking before you begin to write. Do not limit yourself to a single type or period of literature, but try to organize all the information you have on the topics. Your paper should show first-hand knowledge of the material discussed, and the results of your own thinking about literature and its significance. Mere historical summaries, or condensations of facts and opinions derived from handbooks and outlines are of little value.

1. Books as "brief abstracts and chronicles of the times" . . . and more

2. Breakers-of-patterns in thought and form.

3. "Now stir the fire, and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And, while the bubbling and loud-hissing urn
Throws up a steamy column, and the cups
That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in."

William Cowper wrote it this way about 1780, and the domestic scene has had, in all periods, a more or less important place in literature. Discuss the importance of that place, and the outstanding changes in detail in different ages.

4. Ladies to whom poets have sung

or

Heroes of yesterday and today.

5. Saints and sinners encountered in literary lanes and highways.

Generally regarded as too general and lacking in purpose. "This is whimsical and altogether too general." "Seems too general. I believe that the only test of power in reading is the significance of the theme and its skill in presentation. Such study is criticism in its broadest sense."

SHAKESPEARE

LITERARY CRITICISM

(Three hours)

A. SHAKESPEARE

(One and one-half hours)

- I. When did *The Rape of Lucrece* first appear? How did the circumstances of its publication differ from those of the publication of the plays? In what ways are Shakespeare's interests in the poem like the interests in his plays and how are they different? Be as specific as you can. (15 min.)
- II. Discuss briefly the organization of the dramatic company to which Shakespeare belonged. What characteristics of his plays seem due to the fact that they were written for such a company? (15 min.)
or
What were the most notable characteristics of the Globe and the Blackfriars as distinguished from modern theaters? Cite specific scenes from the plays to indicate that Shakespeare wrote with the peculiar characteristics of these theaters in mind.
- III. Write a short discussion of what you consider the most notable aspects of Shakespeare's development to be seen in *Love's Labour's Lost* or *Troilus and Cressida*. (15 min.)
- IV. Discuss briefly Shakespeare's handling of the convention of place. Point out several scenes in the plays which illustrate this. Why is an

understanding of this convention essential for any adequate appreciation of the scenes you have mentioned? (15 min.)

- V. A modern critic has said, "Shakespeare believed in authority, but he was under no illusion as to its infallibility." Cite as many examples from the plays as you can to prove or to disprove this statement. (15 min.)

or

It has been said that "Shakespeare strikes no uncertain note and raises no doubts to add to the burden of your own. Good always overcomes evil in the long run." Cite as many examples from the plays as you can to prove or to disprove this statement.

B. LITERARY CRITICISM

(One and one-half hours)

- A. Discuss the validity of any *three* of the following assertions. (30 min.)
1. "We cannot read Shelley adequately while believing all his ideas are moonshine."
 2. "Taste must reproduce the work of art within itself in order to understand and judge it; and at that moment esthetic judgment becomes nothing more nor less than creative art itself."
 3. "The larger part of the labor of an author in composing his work is critical labor."
 4. "If a novel flatters the passions and exalts them above the principles, it is poisonous; it may not kill, but it will certainly injure."
 5. "To say that poetry, as poetry, is moral or immoral is as meaningless as to say that an equilateral triangle is moral and an isosceles triangle immoral."
 6. "Fact cannot corrupt taste."
 7. "The two pillars upon which a theory of criticism must rest are an account of value and an account of communication."
- B. Name and define the types or methods of literary criticism that it seems possible and desirable to distinguish, and show how they could be applied to the criticism of a single author or a single work in English or American literature. (30 min.)
- C. Explain the meaning of any *three* of the following passages as carefully as possible, and give the reasons for their significance in the history of literary criticism. (30 min.)
1. "Since the objects of imitation are men in action, and these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men

as nobler than they are, Pauson as less noble, Dionysius drew them true to life." (from *Poetics*)

2. "... it is not riming and versing that maketh a Poet, no more than a long gown maketh an Advocate; who though he pleaded in armor should be an Advocate and no Souldier. But it is that fayning notable images of vertues, vices, or what else, with that delightfull teaching which must be the right descriing note to know a Poet by: although indeed the Senate of Poets hath chosen verse as their fittest rayment, meaning, as in matter they passed all in all, so in maner to goe beyond them; not speaking (table talke fashion or like men in a dreame,) words as they chanceably fall from the mouth, but peysing each sillable of each word by just proportion according to the dignitie of the subject." (from *An Apologie for Poetrie*)
3. "To begin, then, with Shakespeare. He was the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of Nature were still present to him, and he drew them, not laboriously, but luckily; when he describes anything, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read Nature; he looked inwards, and found her there." (from *An Essay on Dramatic Poesy*)
4. "Yet, if we look more closely, we shall find
Most have the seeds of judgment in their mind.
Nature affords at least a glim'ring light;
The lines, tho' touch'd but faintly are drawn right:
But as the slightest sketch, if justly trac'd,
Is by ill colouring but the more disgrac'd,
So by false learning is good sense defac'd:
Some are bewilder'd in the maze of schools,
And some made coxcombs Nature meant but fools."
(from *An Essay on Criticism*)
5. "However exalted a notion we would wish to cherish of the character of a Poet, it is obvious that, while he describes and imitates passions, his employment is in some degree mechanical, compared with the freedom and power of real and substantial action and suffering. So that it will be the wish of the Poet to bring his feelings near to those of the persons whose feelings he describes, nay, for short spaces of time, perhaps, to let himself slip into an entire delusion, and even confound and identify his own feelings with theirs; modifying only the language which is thus suggested to him by a consideration that he describes for a particular purpose, that of giving pleasure. Here, then, he will apply the principle of selection which has been already insisted upon." (from *Observations Prefixed to "Lyrical Ballads"*)

6. "In poetry, which is thought and art in one, it is the glory, the eternal honour, that charlatanism shall find no entrance; that this noble sphere be kept inviolate and inviolable. Charlatanism is for confusing or obliterating the distinctions between excellent and inferior, sound and unsound or only half-sound, true and untrue or only half true. It is charlatanism, conscious or unconscious, whenever we confuse or obliterate these. And in poetry, more than anywhere else, it is unpermissible to confuse or obliterate them. For in poetry the distinction between excellent and inferior, sound and unsound or only half-sound, true and untrue or only half-true, is of paramount importance. It is of paramount importance because of the high destinies of poetry. In poetry, as a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty, the spirit of our race will find, we have said, as time goes on and as other helps fail, its consolation and stay. But the consolation and stay will be of power in proportion to the power of the criticism of life. And the criticism of life will be of power in proportion as the poetry conveying it is excellent rather than inferior, sound rather than unsound or half-sound, true rather than untrue or half-true." (from *The Study of Poetry*)

Generally felt that time allowed is insufficient for some of the questions. More options suggested. Passages in Part B, Section C, considered excellent. One man says: "The Literary Criticism examination seems to test judgment and is good. The Shakespeare examination places too much emphasis on historical circumstances of production and writing and not enough on the plays as great literature."

ENGLISH

(Three hours)

In this examination write on Question 1, on a, b, or c in Question 2, and on any one topic under Question 3.

1. "In the *Canterbury Tales* we have all we need to know of the people who lived in Chaucer's England—their dress, their talk, their ideas." Discuss.
2. Answer a, b, or c.
 - a. "Shakespeare's use of clowns, fools, and jesters is often so happy and unexpected that these characters could hardly be spared from the Shakespearean drama. If they are gone, something would be missing from the whole. The purity and nobility of the plays would doubtless be enhanced, but their meaning would be restricted and their philosophy would suffer." Discuss; or, if you choose, discuss other forms of irrationality in Shakespeare's plays.
 - b. "Shakespeare's villains and anti-social characters possess vengeful and brooding minds and self-torturing energies which they expend in brooding over the immutable past. They belong to the terrible army of cripples, who employ the best skill of their four senses to avenge upon others the loss of the fifth." Discuss.

- c. Galsworthy describes one of his characters in these words: "Of all the brothers, James Forsyte was the least remarkable in mind and person, and for that reason more likely to live forever. In him beat the true pulse of compromise." Shakespeare, like Galsworthy, was of the opinion that great virtues as well as great vices endanger the possessor, but that mediocrity is in little danger from the forces that rule the world. Discuss this statement by reference to characters in one or more of Shakespeare's tragedies.

3. Answer one of the following.

- a. "Hither with crystal vials, lovers, come,
And take my tears, which are love's wine,
And try your mistress' tears at home,
For all are false, that taste not just like mine."

(John Donne: *Twickenham Garden*, 1633)

Dr. Johnson described these verses as "indelicate" and "disgusting." Do you agree? In what ways are the lines typical of the poetry written by Donne and by other metaphysical poets?

- b. "Swift was not a man to be either loved or envied. He seems to have wasted his life in discontent, by the rage of neglected pride, and the languishment of unsatisfied desire. He is querulous and fastidious, arrogant and malignant; he scarcely speaks of himself but with indignant lamentations, or of others but with insolent superiority when he is gay, and with angry contempt when he is gloomy." Discuss.

(Samuel Johnson: *Lives of the Poets*, 1779)

- c. Ben Jonson wrote:

"Some one peculiar quality
Doth so possess a man, that it doth draw
All his effects, his spirits, and his powers,
In their confictions, all to run one way."

Illustrate from his plays, and, if you choose, contrast them with any of Shakespeare's.

- d. "They have got out of Christendom into the land—what shall I call it?—of cuckoldry—the Utopia of gallantry, where pleasure is duty, and the manners perfect freedom. It is altogether a speculative scene of things, which has no reference whatever to the world that is. No good person can justly be offended as a spectator, because no good person suffers on the stage." (Charles Lamb: *On the Artificial Comedy of the Last Century*, 1822)

Are Lamb's assertions about the Restoration comedies sound?

- e. Walter Scott knew an honest old woman of the North Country who sang many songs for him. She once said to him mournfully, "They were made for singing, and no for reading; but ye ha'e broken the charm now, an' they'll never be sung mair." Write on the ballad in English literature.

- f. "Her iuorie forehead, full of bountie braue,
Like a broad table did it selfe dispred,
For Loue his loftie triumphes to engraue,
And write the battels of his great godhed:
All good and honour might therein be red:
For there their dwelling was. And when she spake,
Sweet words, like dropping honny, she did shed,
And twixt the perles and rubins softly brake
A siluer sound, that heauenly musicke seemd to make."

This is a description of Belpheobe in the forest as seen by Braggadocchio and Trompart. What qualities do you recognize in it as peculiarly Spenserian? What Spenserian qualities are lacking?

- g. "Underlying the novels of the early eighteenth century as their *raison d'être* is an ethical motive. Richardson makes the novel a medium for biblical teaching as it is understood by a Protestant precisian; Fielding pins his faith on human nature; Smollett cries for justice to the oppressed; Sterne spiritualizes sensation, addressing 'Dear Sensibility' as the Divinity whom he adores." Discuss.
- h. What ability did Milton possess as a dramatist—judged by the standard of his time, or by any other standard you think applicable (including his own)? Base your answer upon *Samson Agonistes* and, if you wish, upon *Comus*. Draw also, if you wish, upon *Paradise Lost*. Is there any reason to regret that Milton did not cast this poem as a drama, as was his first intention?
- i. "Through Johnson, as presented by Boswell, we hear the conversation of a whole society." (Oliver Elton)
To what extent is this statement justifiable?
How wide is the diversity of social and literary interests represented by Dr. Johnson and the members of his group?
In what important respects does Johnson's group fail to represent English literature during Johnson's lifetime?

Generally considered excellent. "A meaty and suggestive examination. Emphasis in right place—interpretation based on knowledge." "Individual questions excellent. Is field well covered? None on nineteenth and twentieth centuries." "I like the type of definite question on specific men." Several feel that too much choice is allowed in 3.

ENGLISH LITERATURE—THIRD PAPER

(Three hours)

I

Write on *one* of the following topics:

1. The religious lyric.
2. The legendary history of Britain since Geoffrey of Monmouth.
3. Narrative poetry of the sixteenth and seventeenth centuries.

4. Literature of adventure and discovery.
5. The influence of the Aristotelian theory of tragedy upon British tragedy from the beginnings to modern times. (American tragedy may be included.)
6. Psychological methods in prose fiction.

II

- A. Tell when, approximately, any *five* of the following passages were written. Give reasons for your answer in each case based on analyses of the *content*, *style*, and *diction* of the passage.
 1. One thing in life calls for another; there is a fitness in events and places. The sight of a pleasant harbour puts it in our mind to sit there. One place suggests work, another idleness, a third early rising and long rambles in the dew. The effect of night, of any flowing water, of lighted cities, of the peep of day, of ships, of the open ocean, calls up in the mind an army of anonymous desires and pleasures. Something, we feel, should happen; we know not what, yet we proceed in quest of it. And many of the happiest hours of life fleet by us in this vain attendance on the genius of the place and moment. It is thus that tracts of young fir, and low rocks that reach into deep soundings, particularly torture and delight me. Something must have happened in such places, and perhaps ages back, to members of my race; and when I was a child I tried in vain to invent appropriate games for them, as I still try, just as vainly, to fit them with the proper story. Some places speak distinctly. Certain dank gardens cry aloud for a murder; certain old houses demand to be haunted; certain coasts are set apart for shipwreck. Other spots again seem to abide their destiny, suggestive and impenetrable, "miching mallecho."

(Seven other prose passages or poetical selections similar in length are included.)
- B. Discuss the following poem for its literary value alone, without reference to its date or authorship.

IN THE FIELDS

Lord, when I look at lovely things which pass,
Under old trees the shadows of young leaves
Dancing to please the wind along the grass,
Or the gold stillness of the August sun on the August sheaves;
Can I believe there is a heavenlier world than this?
And if there is
Will the strange heart of any everlasting thing
Bring me these dreams that take my breath away?
They come at evening with the home-flying rooks and scent of hay,
Over the fields. They come in Spring.

Generally regarded favorably, "but perhaps over-weighted on the side of the critical power demanded." Another comment: "The various topics seem rather too general."

AMERICAN LITERATURE—PART I

(Three hours)

The questions in this part are restricted to *general* inquiries relating to the entire field of American Literature. Attempt any three. Full and detailed answers are expected.

1. Show fully the reaction to romanticism as recorded in our literature.
 (1) What is romanticism? (2) What native influences modified it?
 (3) What was the reaction of the chief creative personalities to it in America?
2. Develop an interpretation of our literature as an expression of democracy.
3. What experiments in form and what attitude toward life are represented in the literary product of our contemporary age?
4. Show the significance of the frontier and indicate fully the reaction and contributions of the varying sections or regions in the creation of an indigenous literature.
5. Select the novel or the short story or the essay or poetry and give a compact statement, explaining what it records about American life.
6. What record of experience is shown by our early American literature from Puritan beginnings through the Revolution?
7. Answer any three:—What attitude is reflected by American literature toward the following: (1) nature; (2) idealism; (3) individualism; (4) social problems; (5) science; (6) political democracy; (7) humor; (8) industrialism; (9) religion; (10) war.
8. Trace the growth and development of realism as a factor in the shaping of our literature.

No agreement expressed. One man says, "Excellent"; another, "It is likely to encourage vague and unwarranted generalization."

ROMANTIC LITERATURE AND VICTORIAN POETRY

(Three hours of a six hour total)

- 1-3. Write upon *three* of the following:

Discuss poems of the nineteenth century modelled upon the ballad.

- (a) Name four romantic poets and four Victorian poets who used classical themes, and cite one illustration from the works of each.
- (b) From this group of poems choose one by a romantic and one by a Victorian, and compare them.

Discuss two romantic and two Victorian poets as creators of characters.

Arnold called Swinburne a "pseudo-Shelley," and Swinburne called Arnold a "pseudo-Wordsworth." To what extent are these characterizations true?

Discuss the implications of the following passages:

- (a) " . . . for everything we are out of tune;
It moves us not.—Great God! I'd rather be
A pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn."
(Wordsworth: Sonnet XXXIII)
- (b) "There lives more faith in honest doubt,
Believe me, than in half the creeds."
(Tennyson: *In Memoriam*, XCVI)

4. Write upon *one* of the following:

Discuss the reasons for Byron's superseding Scott in popular favor as a poet.

(a) On the basis of *To a Skylark* and *Ode to a Nightingale* discuss Shelley and Keats as lyric poets. (b) On the basis of *Alastor* and *Endymion* discuss them as narrative poets.

5. Write upon *one* of the following:

Discuss the interest in social reform which appears in the poetry of Elizabeth Barrett Browning, Thomas Hood, and Tennyson.

Discuss the sonnet in Victorian poetry.

6. Identify *briefly*, but *specifically*, *ten* of the following:

- | | |
|-------------------------------------|--|
| (a) Abt Vogler | (i) <i>Locksley Hall Sixty Years After</i> |
| (b) Astarte | (j) <i>One Word More</i> |
| (c) Benjamin Haydon | (k) Maddalo |
| (d) Conrad | (l) <i>The Scholar-Gipsy</i> |
| (e) Christian | (m) Simon Lee |
| (f) <i>The Defence of Guenevere</i> | (n) Sir Roland de Vaux |
| (g) <i>The Higher Pantheism</i> | (o) <i>Rugby Chapel</i> |
| (h) <i>The House of Life</i> | (p) Urizen |

No agreement expressed. One man says, "Excellent"; another, "The points covered are well enough, but the absence of many significant matters is notable." "Not enough time allowed."

ENGLISH LITERATURE, 1660-1824
(Three hours)

(Special field—to be chosen as one of several)

1-3. Write upon *three* of the following:

Byron has been called "the indignant satirist of aristocratic government and morality." Discuss the appropriateness of this description, and add abundant comparative notes on Dryden or Pope.

Consider the following as comic characters: Parson Adams, Uncle Toby, and any major character from Peacock's novels.

"We have our lineal descendants and clans as well as other families." In their critical judgments to what literary families do Addison (or Johnson) and Lamb (or Hazlitt) belong?

"His spirit changed hous, and wente ther,
As I cam never, I can nat tellen wher.
Therfor I stinte, I nam no divinistre;
Of soules fine I not in this registre."

Select two poets, one of the eighteenth century and one of the romantic period who approach the subject of death, and state whether they offer solutions of the old problem or merely echo Chaucer's skepticism.

Sketch the influence of Spenser in English literature from 1660 to 1824.

4. Write upon *one* of the following:

Discuss the views of human nature which you find in *Gulliver's Travels* and in *An Essay on Man*.

"The poets of the mid-eighteenth century reflect a change of taste, not a change of heart." Discuss.

5. Write upon *one* of the following:

"A poet in our times is a semi-barbarian in a civilized community. He lives in the days that are past. His ideas, thoughts, feelings, associations, are all with barbarous manners, obsolete customs, and exploded superstitions. The march of his intellect is like the crab, backward. . . . The highest inspirations of poetry are resolvable into three ingredients: the rant of unregulated passion, the whining of exaggerated feeling, and the cant of factitious sentiment. . . ." Is Peacock's estimate of contemporary poetry sense or nonsense?

"Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects to be as if they were not familiar." Apply this remark of Shelley's to Wordsworth's poetry.

6. Identify *briefly*, but *specifically ten* of the following:

- | | | |
|---------------------|-----------------|-----------------|
| (a) Apollodorus | (f) Grub-street | (k) Mr. Cypress |
| (b) Arabella Fermor | (g) Luke | (l) Oceanus |
| (c) Demogorgon | (h) Mary Unwin | (m) Scriblerus |
| (d) <i>Gebir</i> | (i) Medora | (n) Sporus |
| (e) Geraldine | (j) Millamant | (o) Zimri |

Generally considered good. Question 5 considered excellent. One man says: "Perhaps too difficult"; another, "This examination is admirably comprehensive for its field and is pleasantly exciting."

ENGLISH

(Three hours)

Answer one question from each group. Allow not more than half an hour to a question.

GROUP I

1. Give a picture of the customs and social background of the times gained from your reading of *Beowulf*.
2. Discuss three ways in which *Everyman* differs essentially from *The Second Shepherds' Play*.
3. What characteristics of the ballad, with respect to form and subject-matter, are to be found in the following quatrain? Discuss two ballad characteristics not suggested by this particular stanza.

"Ye need nae weep for me," she says,

"Ye need nae weep for me;

For had I not slain mine own sweet babe,

This death I wadna dee."

4. How does *The Nun's Priest's Tale* illustrate Chaucer's sense of humor? His fondness for exhibiting his learning? His descriptive skill? Answer in some detail.

GROUP II

1. Write a sketch of the character that you regard as best drawn in each of the following plays: *Venice Preserved*; *The Honest Whore*; *The Beaux' Stratagem*.
2. In what respects does *A Woman Killed With Kindness* differ from the other Elizabethan tragedies you have read? Does it anticipate more modern drama in any respects? What are its weak points?
3. Compare the sources of comedy interest in *Volpone* with those in *Love for Love*.
4. Compare *The Duchess of Malfi* and *The Maid's Tragedy* from the points of view of plot structure and characterization.

GROUP III

1. Discuss the combination of tragic and comic elements in *Much Ado About Nothing* and *The Winter's Tale*. How do the two plays differ in emphasis on these elements? Point out one significant parallel between the two plots.
2. *Hamlet* and *King Lear* may both be regarded as family tragedies. Discuss the two plays from this point of view.
3. Compare the sonnets of Shakespeare with those of D. G. Rossetti.
4. Show how the sub-plot of *Twelfth Night* is linked up with the main plot. Discuss the entire play as a piece of plot-making.

GROUP IV

1. Compare in artistic treatment one of Spenser's allegorical episodes with Satan's first encounter with Sin and Death in *Paradise Lost*.

2. Indicate similarities and dissimilarities between the Samson of *Samson Agonistes* and Milton himself.
3. "In writing of family relationships, Bacon displays the impersonal point of view typical of the scientist." Attack or defend this statement.
4. Discuss Donne as a metaphysical poet.

GROUP V

1. Characterize the three principal personages in *Absalom and Achitophel*, and show how Dryden has adapted the Biblical narrative to satirical purposes.
2. Name three writers of odes before Wordsworth and discuss one ode by each.
3. Describe briefly three incidents in the career of Sir Roger de Coverley. Compare his character with that of Dr. Primrose.
4. What are Pope's chief literary principles as set forth in the *Essay on Criticism*?

GROUP VI

1. Discuss the treatment of the poor in the poetry of Crabbe, Goldsmith, and Wordsworth, illustrating your answer from a poem by each.
2. What two characteristics in Shakespeare's plays were especially attacked by the critics of Dr. Johnson's day? Mention some plays by Shakespeare which illustrate these alleged faults. On what grounds does Johnson defend Shakespeare?
3. Discuss Sterne as a literary artist, indicating his peculiarities.
4. Compare *She Stoops to Conquer* with *The Conscious Lovers*.

No agreement expressed. One man says, "This is a very good examination of its type"; another, "The elements of time and choice are adequately calculated, but the whole examination is rather routine. . . ." "Most of these questions are too simple and easy." It is generally felt that the nineteenth century has been slighted.

ENGLISH LITERATURE

- I. Write on any subject in *four* of the following groups. Allow not less than thirty minutes for each discussion.

A

1. The reflection of Chaucer's or Langland's personality in his poetry.
2. "Chaucer's poetry is without doubt the most extensive inquiry into the nature of man that English literature can show before Shakespeare."
3. The theme of "gentillesse" in Chaucer's poetry.
4. "The test of an English poet is whether he takes his place in the stream, and his effort is to find his place or make it." Apply this to either Chaucer or one of his contemporaries.

B

5. Spenser as poet and as teacher in the *Faerie Queene*.
6. Kingship as depicted by Marlowe or by Shakespeare.
7. Comedy in Jonson and in Dekker. Discuss with specific references to a play by each of the two.
8. The distinctive characteristics of one of Shakespeare's predecessors in the drama and of one of his contemporaries.
9. Illustrate Shakespeare's development as an artist by comparing one of his later dramas with one of his earlier comedies, histories, or tragedies.

C

10. Compare as specifically as possible Milton's use of language and imagery in his early poems with that of any one of the metaphysical poets.
11. "No one was ever, in one way, more susceptible to experience than Milton. His views on almost every question to be discussed were determined by the accidents of his own career." (Grierson) Discuss Milton's use of his personal experience in his later poetry.
12. Types of religious experience in seventeenth-century poetry.
13. The development of English prose in the seventeenth century, with special reference to any three of the following: Donne, Burton, Browne, Cowley, Bunyan, Dryden.
14. "The double-faced age in which the men of the seventeenth century lived and wrote. . . ." Discuss the "double-faced" quality of the century as reflected in the work of one poet and one prose writer of the time.

D

15. "The eighteenth century was the Age of Reason, even in poetry, but, like all generalizations, this statement needs to be qualified."
16. Satire in the first half of the eighteenth century.
17. Estimate the value of any one eighteenth-century novel as a "criticism of life."
18. *Lyrical Ballads*, 1798, and Blake's *Songs of Innocence*.
19. (a) "Man was Wordsworth's theme far more than nature."
(b) "There is something morbid, as if shrinking from human contact, in the nature-worship of Wordsworth."
Discuss these two statements.
20. Examine the varying attitudes towards nature as revealed in the work of three of the following authors, choosing one from each group: (a) Shelley, Byron; (b) Tennyson, Arnold; (c) Hardy, A. E. Housman.

21. "It is, after all, the personality of the essayist that lends worth to his essays. 'The gift without the giver is bare.' " Compare the methods and achievements of *two* of the following in this respect: Lamb, Hazlitt, De Quincey, Stevenson.
 22. The English sonnet in the nineteenth century.
 23. The worlds of Jane Austen and Anthony Trollope—comparisons and contrasts.
 24. Contrast the essential purposes of Nathaniel Hawthorne and of Edgar Allan Poe in their use of the supernatural in the tale or short story, and comment, with illustrations, on their adaptation of their respective styles to these different purposes.
- II. Comment on *two* of the three following passages with special reference to: (a) the justness of the criticism expressed or implied, (b) the felicity or infelicity of the language employed.
- (1) "Three poets in three distant ages born,
Greece, Italy, and England, did adorn.
The first in loftiness of thought surpassed;
The next in majesty; in both the last.
The force of nature could no further go;
To make a third she joined the other two." (*Dryden on Milton*)
 - (2) "What needs my Shakespeare for his honoured bones,
The labour of an age in piléd stones,
Or that his hallowed reliques should be hid
Under a star-ypointing pyramid?
Dear son of Memory, great heir of Fame,
What need'st thou such weak witness of thy name?
Thou in our wonder and astonishment
Hast built thyself a livelong monument.
For whilst, to the shame of slow-endeavouring art,
Thy easy numbers flow, and that each heart
Hath, from the leaves of thy unvalued book,
Those Delphic lines with deep impression took;
Then thou, our fancy of itself bereaving,
Dost make us marble, with too much conceiving;
And, so sepulchred, in such pomp dost lie,
That kings for such a tomb would wish to die." (*Milton on Shakespeare*)
 - (3) "Next comes the dull disciple of the school,
That mild apostate from poetic rule,
The simple Wordsworth, framer of a lay,
As soft as evening in his favorite May,
Who warns his friend "to shake off toil and trouble,
And quit his books for fear of growing double."
Who, both by precept and example, shows
That prose is verse, and verse is merely prose." (*Byron on Wordsworth*)

III. Of the following variant readings in the Cambridge Manuscript of his poems, state which Milton retained, and suggest reasons:

(a) *Arcades*

- (1) And from the boughs brush off the evil dew
- (2) And from the leaves brush off the evil dew.

(b) *At a Solemn Music*

- (1) Where the bright Seraphim in tripled row
- (2) Where the bright Seraphim in burning row.

(c) *Comus*

- (1) And airy tongues that lure night wanderers
- (2) And airy tongues, that syllable men's names.
- (3) Sabrina fair,
Listen virgin where thou sitst.

(d) *Lycidas*

- (1) And every flower that sad embroidery wears
- (2) And every flower that sad escutcheon wears.

Generally considered favorably. Some disagreement as to balance: One man says, "Well balanced;" another, "Too much emphasis on literature prior to 18th century." "Good questions, but directions poorly worded. Too many choices." "The proportion devoted to Milton seems great and raises the suspicion that a rather unscrupulous Milton specialist may be head of the department."

MODERN LANGUAGES⁴

It was originally thought that the types of questions used by German departments and by Romance language departments would be much the same. However, as indicated in our introduction, there were certain important differences in emphasis. Evaluations of German questions showed great interest in form and specific information, whereas there was more interest in discussion and broader philosophical interrelationships in the Romance language departments. Unfortunately the German questions are not as widely represented as those in the Romance language field. Nearly all examinations given in both departments are not specific as to periods or authors. However, entire three- or four-hour examinations were offered in the following subjects:

Early, as Contrasted with Late Period of French Literature, Sixteenth and Seventeenth Century French, Molière, Cervantes, Goethe, Philosophy (for language students), History, Spanish Literature, Italian Literature, Sixteenth Century Classical Prose, Eighteenth and Nineteenth Century Prose, French Civilization.

In addition to these major topics there were many sub-topics for each examination, including questions in art, geography, science and education. Some attention was given to comparative literature or the interrelation of authors from many language fields. We have included this group of questions after the type questions in modern languages. Not as many commented on them as we had hoped. It appears that several writers were not favorably impressed by a question that covers the Romance language de-

⁴ We acknowledge with gratitude the replies received from the following professors in French or German: Grace M. Bacon (Mt. Holyoke College), Thomas W. Bussom (Wesleyan University), Percy A. Chapman (Princeton University), Professor Churchman (Clark University), S. H. Cross (Harvard University), Elliott M. Grant (Smith College), Vincent Guilloton (Smith College), Edward B. Ham (Yale University), W. S. Hastings (Princeton University), Harvey W. Hewett-Thayer (Princeton University), Theodore B. Hewitt (University of Buffalo), F. W. Kemfmann (Oberlin College), John G. Kunstman (University of Chicago), Joseph F. Jackson, Norman L. Jorrey (Swarthmore College), Edith Melcher (Wellesley College), Erika M. Meyer (Mt. Holyoke College), Andrew Morehouse (Yale University), Louise C. Seibert (Goucher College), Taylor S. Starek (Harvard University), Curtis Vail (University of Buffalo), Clement Vollmer (Duke University).

partment and either German, English or classical periods of literature.

There was some feeling on the part of critics that many questions were dressed up to cover specific courses; that too few questions dealt with broad relationships "and outside reading not required for courses." Apparently there is a sharp difference of opinion in the amount of emphasis that should be given to factual details within the department, as contrasted with broad historical and philosophical implications of literature as an index of the civilization of a people. The Romance language field is undoubtedly influenced by two factors: first, the interrelationships between France, Spain and Italy for nearly all periods since the Roman Empire; second, the influence of the typical French examination in which the student is asked to write for three hours on some one topic. Both of these factors have led to the rather favorable consideration of the long essay. Many comment that the questions are not allowed enough time for answering.

TYPES OF QUESTIONS IN THE MODERN LANGUAGES

Type I—Translation

1. Rewrite the following anecdote in French, expanding it within the limits of the data given: (About 30 min.).

As the *précieuses* Cathos and Madelon were returning from a reading by Clelie at the home of Belise, the horses drawing their coach ran away and overturned it. The girls were saved by Alceste, a young man of handsome but discontented mien, who stopped the horses and to whom they tried to express their gratitude in what seemed to them appropriate language. But the young man seemed to regret having saved them, for he suddenly clapped them into the righted coach, and made a hasty escape. They concluded that their adventure was unsatisfactory because the young man had been so brusque.

8 Excellent; 3 Tend to disparage as too easy or unimportant. "Antiquated and valueless"; "Why not test students' ability with questions of intellectual or literary content?" 16 replies.

2. Render into modern German:

Wir danken Got in ewigkeite
das er ist noch su rechter zeite
itzt kumen und nich angelaszen,
das wurd unschuldig blut vergoszen.

(The question includes 26 lines in all. Time: about 30 min.)

3 Excellent; 2 Too difficult; 2 Of doubtful value. General indifference. 11 replies.

Type II—Identification

3. Les vers qui suivent sont de Baudelaire, Hugo, Lamartine et Leconte de Lisle. Identifiez l'auteur de chaque morceau en justifiant votre choix. (Raisons de fond et de forme.)

O Mort, vieux capitaine, il est temps! Levons l'ancre!
Ce pays nous ennuie, O Mort! appareillons!
Verse-nous ton poison pour qu'il nous reconforte!
Nous voulons, tant ce feu nous brule le cerveau,
Plonger au fond du gouffre, enfer ou ciel, qu'importe!
Au fond de l'Inconnu pour trouver du nouveau.

5 Excellent; 4 Too difficult; 3 Suitable if previously studied; 3 Time too long. "Interesting." "Better for graduate students." "Too specialized for undergraduates." 16 replies.

4. Read each description below; decide what name it describes, seek the name in the list at the right; write the number (or numbers) in the blank: (About 5 min.).

- | | | |
|--|----|----------------|
| a. The artist who painted "The Gleaners." | —a | 1. Avignon |
| b. The sculptor of the statue "The Thinker." | —b | 2. Bartholdi |
| c. The composer of the opera <i>Faust</i> . | —c | 3. Carcassonne |
| d. The architect who designed the gardens of Versailles. | —d | 4. Debussy |
| e. The sculptor of the Statue of Liberty in New York Harbor. | —e | 5. Gounod |
| f. The art museum, once a royal palace. | —f | 6. L'Enfant |
| g. The palace containing the "Hall of Mirrors," famous for two peace treaties. | —g | 7. Leuetre |
| h. A city famous for its "Palace of the Popes." | —h | 8. Louvre |
| | | 9. Luxembourg |
| | | 10. Madeleine |
| | | 11. Millet |
| | | 12. Rodin |
| | | 13. Versailles |

2 Excellent; 4 Good; 3 All right, but not enthusiastic about the type; 3 Poor; 4 Too easy. 16 replies.

5. Write on five of the following topics: (30 min.).

- | | |
|---|---|
| 1. <i>Le Miracle de Théophile</i> | 6. <i>Mithridate</i> |
| 2. <i>Le petit Jean de Saintré</i> | 7. <i>Considérations sur les causes de la grandeur des Romains et de leur décadence</i> |
| 3. Maurice Scève | 8. Florian |
| 4. Jean-Antoine de Baïf | |
| 5. <i>La Critique de l'école des femmes</i> | |

9. *Lorenzaccio* 11. *Les Trophées*
10. *Les Châtiments* 12. Maurice Barrès

3 Excellent; 4 Good; 3 Indifferent; 3 More time should be allowed. "A convenient way of checking up on secondary authors or works. Would criticize choice unless made to balance other questions." 17 replies.

6. To what family of languages does German belong? Into what two divisions is German separated? What is the oldest book in a Germanic language? Who wrote it? When? (20 min.)

2 Excellent; 3 Good; 5 Too much time allowed. "Not suitable—possibly for oral exam." "Too factual; too simple for a senior."

7. Indicate with a word or two the significance of these names and dates. Choose any eight dates. (20 min.)

1. Sebastian Brant	800
2. Opitz	1190-1210
3. Die Räuber	1525
4. Der Messias	1729
5. Roswitha	1748
	1832
6. Wetzlar	1749
7. Heinrich v. Ofterdingen	1805
8. Jena	1775
9. Moses Mendelssohn	1797
10. Fr. v. Göchhausen	1808
	1856

10 Good; 2 Time right. 12 replies.

8. Write briefly on *eight* of the following sixteen subjects, choosing four from each group. (1 hr.)

A	B
1. Jean Paul	9. <i>Lenore</i>
2. Sebastian Brant	10. <i>Meier Helmbrecht</i>
3. Maler Müller	11. <i>Von deutscher Art und Kunst</i>
4. Joseph von Eichendorff	12. <i>Sappho</i>
5. Wilhelm Raabe	13. <i>Die Journalisten</i>
6. Theodor Storm	14. <i>Zwischen Himmel und Erde</i>
7. Arno Holz	15. <i>Jurg Janatsch</i>
8. Christian Fürchtegott Gellert	16. <i>Die Bürger von Calais</i>

2 Excellent; 6 Good. 45 minutes enough time. "To be used sparingly and only if followed by fundamental questions." "A course type of question." 11 replies.

Type III—Short Discussion

9. The function of the poet in modern society, as conceived and treated by Victor Hugo and Alfred de Vigny. (20 min.)

- 5 Excellent; 4 Good; 4 Time too short. 16 replies.
10. French drama in the latter half of the eighteenth century. (20 min.)
3 Excellent; 3 Good; 5 Time too short. 16 replies.
11. Comparez les idées de Rabelais et de Montaigne sur l'éducation. (30 min.)
7 Excellent; 4 Good; 4 Time too short. 16 replies.
12. Imaginez que vous êtes un historien de l'avenir, obligé de juger le dix-neuvième siècle par le théâtre, le roman et la poésie française de cette époque. (30 min.)
3 Excellent; 9 Time too short; 2 "Better for term paper"; "Ambiguous"; "Grade liberally." 16 replies.
13. Goethe's novels. (20 min.)
3 Good; 4 Question too general. 11 replies.
14. Give the main facts concerning middle-class poetry as it first appeared in German literature. (20 min.)
1 Excellent; 2 Good; 1 Poor. "Too detailed." "Vague." 11 replies.
15. Begriff der Freiheit bei Goethe und Schiller im Sturm und Drang verglichen mit dem in der Klassik. (30 min.)
2 Excellent; 3 Good. "Graduate level." 11 replies.
16. Der Einfluss der Romantik auf das 19. Jahrhundert in zwei oder drei der folgenden punkte: in psychologischer, wissenschaftlicher, historischer, religiöser oder stilistischer Hinsicht. (30 min.)
4 Excellent; 1 Right for graduate level only. "Good if one point is asked for and 45 minutes allowed." 10 replies.

Type IV—Long Essay

17. Discuss the principal landmarks of French literary criticism from 1549 to 1927, inclusive. (1 hr.)
1 Excellent; 5 Good; 6 Time too short; 3 Too difficult for undergraduate. 16 replies.
18. Trace the development of French prose style and of the treatment of material, as shown in the writings of Calvin, Montaigne, Pascal, Chateaubriand, Voltaire, Balzac. (1 hr.)
2 Excellent; 3 Good; 3 Time too short; 5 Too difficult. "Superficial"; "Ambiguous." 16 replies.
19. Emile Faguet a dit que le XVIIIe siècle faisait pauvre figure entre le siècle de Louis XIV et celui de Victor Hugo. Vous apprécierez cette opinion. (3 hrs.)
8 Excellent; 3 Difficult, except for graduate or exceptional student. 16 replies.

20. L'influence de Chateaubriand. (1½ hrs.)

5 Excellent; 2 Good; 3 Graduate level only. 16 replies.

21. The contemporary background in *Hermann und Dorothea*. (30 min.)

2 Excellent; 3 Good. Time too long. 11 replies.

22. Give an account of the history of the German lyric from Klopstock to the end of the nineteenth century, tracing its development as to form and content, contrasting and evaluating the poets of the different periods, making references to individual poems. (1 hr.)

2 Excellent; 2 Fair; 2 Graduate level only. "Only for semester examination." 10 replies.

23. Der Ökonomische, soziale und philosophische Hintergrund der modernen Literatur. (Kurse Andeutung der Hauptprobleme.) (1½ hrs.)

1 Good; 1 Bad; 2 Time too long. "Too general . . . but test of student's sense of values. Every exam should have at least one 'too general' question." 11 replies.

24. Kurze Charakteristik je eines Werkes von: (1) Thomas Mann, (2) Heinrich Mann, (3) Wassermann, (4) Hermann Stehr. (1½ hrs.)

1 Excellent; Fair; 2 Good; 2 "Too long." "Not comprehensive enough." 11 replies.

Type V—Quotation

25. "Molière was a bourgeois, and so he feels instinctively the ridiculous characteristics of the nobility." (30 min.)

5 Excellent; 3 Good; 2 Time too short. 16 replies.

26. "*Don Juan* seems to have been written in defiance of all the rules of Aristotle."

5 Good; 1 Poor. "Too particular." "Not clear." "Rather subtle." 16 replies.

27. "Les héros de Corneille sont tout d'une pièce et trop simples pour faire illusion sur leur nature morale, pour être des hypocrites; ils se trahissent dès le premier acte et sont franchement scélérats quand ils ne sont pas franchement héroïques." (30 min.)

5 Excellent; 1 Good; 1 "Not clear"; 1 Time too short. 16 replies.

28. "Le dix-huitième siècle se fait de la littérature une conception très différente de celle qu'avait eue le dix-septième siècle." Developper. (1½ hrs.)

6 Excellent; 2 Good; 1 Poor. "Graduate level." 16 replies.

29. "Schiller's ideals find their most artistic expression in his last five dramas."

4 Excellent; 2 Too general; Graduate level. 11 replies.

30. "Goethe's *Iphigenie* is too modern to fit into the Greek world." (30 min.)

4 Excellent; 1 Good. "Involves too much information acquired at second-hand." 11 replies.

31. "Das Ahnen des Unendlichen in den Anschauungen ist das Romantische." (Uhland.) Apply in detail this statement to the literature of this period to test its validity either as a whole or in part. (30 min.)

2 Excellent; 2 Good; 1 Very poor; 1 Graduate level. 11 replies.

32. "Das geistliche Schauspiel des ausgehenden Mittelalters ist das charakteristischste Dichtwerk dieser Epoche." (30 min.)

1 Excellent; 3 Good; 3 Poor. "Quotations . . . good subjects for extended treatment." 11 replies.

SAMPLE EXAMINATIONS

GERMAN

1936

The order in which the questions are answered is immaterial.

Jede Studentin muss 6 Fragen beantworten, von denen 2 aus Gruppe A gewählt werden müssen. Aus keiner Gruppe dürfen mehr als 3 Fragen beantwortet werden. Jede Studentin muss Fragen aus mindestens 3 Gruppen beantworten.

A.

- 1) Die Lebensauffassung des germanischen Menschen, wie sie im *Hildebrandslied* und im *Nibelungenlied* ausgedrückt ist.
- 2) Zeigen Sie den Einfluss des Christentums in der ritterlichen Dichtung.
- 3) Wie zeigt sich im deutschen Geistesleben vom 15. bis zum 18. Jahrhundert die Lösung vom Autoritätsglauben des Mittelalters?
- 4) Zeigen Sie charakteristische Züge für die Entwicklung der deutschen Literatur vom Rationalismus zum Sturm-und-Drang in Lessings, Herders, Goethes Verhältnis zu Shakespeare.

B.

- 1) Zeigen Sie im Verhältnis zum Volksbuch die Entmoralisierung der faustischen Welt durch Goethe.
- 2) Zeigen Sie die Schillersche Auffassung der Goethischen Kunst nach seinem ersten längeren Brief an Goethe (d. 23. Aug. 1794) und Goethes Auffassung von Schiller nach seiner *Elegie* auf den Tod Schillers.

- 3) Die Stellung Goethes zum Bürgertum in *Wilhelm Meister* verglichen mit der in *Werther* oder mit der eines späteren Dichters.
- 4) In welches Verhältnis stellen Lessing, Winckelmann, Herder, der junge und der klassische Goethe die Natur zur Kunst.

C.

- 1) Die Auffassung der Marionette bei Kleist und bei einem der folgenden Dichter: Goethe, Tieck, Hoffmann.
- 2) Vergleichen Sie die Entwicklung *Heinrichs von Ofterdingen* mit der *Werthers* oder *Wilhelm Meisters*.
- 3) Der Begriff des Lebens (und des Todes) bei den Romantikern verglichen mit dem bei einem der folgenden Dichter: Thomas Mann, Hofmannsthal, Ibsen.
- 4) Romantische Elemente im 2. Teil von *Faust*.

D.

- 1) Die Stellung der Frau in der Literatur des 19. Jahrhunderts.
- 2) Naturalismus und Impressionismus als zwei Seiten der Wirklichkeitsdarstellung am Ende des 19. Jahrhunderts.
- 3) Der Opferbegriff in Schillers *Jungfrau* und Hebbels *Judith*.
- 4) Der Einfluss Ibsens und Strindbergs auf das deutsche Drama.

"I like this sample pretty well, but it is hard. There is not so much variety as I give to suit all types of mind." "This whole paper is indicative to my mind of the hobbies that native German teachers often foist upon American students." "The questions—all except A, 1 and B, 2—are of the worst type ever propounded by a native German teacher in a woman's college. This exam is a model of what a comprehensive examination should not be."

Senior Comprehensive Examination, 1936

GERMAN

(Three hours)

State the chief different movements in German literature and thought from 1740 to the present time. Choose a conspicuous figure in each movement and show through his works his relation to the movement in regard to its initiation or its development or in regard to both.

"I believe this type of exam is too general, and that the student can write it fairly satisfactorily if she has memorized enough facts from her history of literature. It requires knowledge and organization but not enough original thinking. Too much undirected expression." "Is a type I would never give, even as a variety. It isn't fair to some." "Perhaps all right if remaining exams are of vastly different type. A three-hour essay from 1740-1930 should enable the student to show perspective, but for an A.B. the result would probably be largely superficiality. This is a fine M.A. or Ph.D. question." "It is a variation from the usual type of exam that I believe to be proper. The student has a chance to show his detailed knowledge while giving evidence of his comprehension of German literature as a whole."

GERMAN

(Four hours)

- I. 1. Der grösste Dichter vor Goethe in der deutschen Literatur. Stoff seiner Dichtung.
 2. Andere grosse Namen in der deutschen Lyrik (chronologisch angegeben) mit kurzer Charakteristik ihrer Dichtungsart.
 - II. Zur Wahl 1. Geschichte der Fabeldichtung, *oder*
2. Einfluss der deutschen Volksbücher auf die d. Literatur, *oder*
3. Entwicklung des deutschen Dramas bis zum 17ten Jh.
 - III. Zur Wahl 1. Luthers Verdienst um a) die deutsche Sprache b) die deutsche Literatur c) den deutschen Individualismus, *oder*
2. Gottscheds Werk: Bedeutung seines Streites mit Bodmer.
 - IV. Zustand der deutschen Literatur im 17ten Jh. Angabe von einem Vertreter in jeder der drei literarischen Gattungen (Lyrik, Drama, Prosa) in diesem Jahrhundert.
 - V. Klopstocks Wirkung auf die deutsche Dichtung.
 - VI. Zur Wahl 1. Lessing als Vertreter der Aufklärung und Reformator des Theaters, *oder*
2. Herders Bedeutung für den Sturm und Drang. Wie ist diese Bewegung in der Literatur zu erklären?
 - VII. Zur Wahl 1. Goethes Iphigenie als Ausdruck seines Humanitätsideals, *oder*
2. Schillers Werke als Verkörperung seiner Freiheitsideen.
 - VIII. Romantische Auffassung der Literatur, der Kunst, der Sitte, der Frauenfrage.
Bedeutung der Romantik für die spätere Entwicklung der deut. Literatur.
 - IX. Zur Wahl 1. Thomas Mann als Vertreter seiner Zeit; inwiefern verkörpert er den Geist der Zeit? *oder*
2. Realismus bei Hebbel und Kleist: ein Vergleich.
 - X. Entwicklung des ästhetischen Ideals in der deutschen Literatur von Gryphius bis zum 20sten Jahrhundert.
 - XI. Shakespeare in Deutschland.
 - XII. Chronologisch zu ordnen, Dichter und ihre Werke einander gegenüber.
- | | |
|----------------------------------|------------------------|
| Von der deutschen Poeterei | Novalis |
| Heliand | Sachs |
| Der arme Heinrich | Brant |
| Der fahrende Schüler im Paradies | Heine |
| Die Räuber | Herder |
| Das Narrenschiff | Lessing |
| Der Zauberberg | Wolfram von Eschenbach |

Parzival	Goethe
Oberon	Hartmann von Aue
Die Mitschuldigen	Klopstock
Meistersinger von Nürnberg	Mann
Knaben Wunderhorn	Opitz
Harzreise	Goethe
Stimmen der Völker in Liedern	Arnim
Hamburgische Dramaturgie	Schiller
Heinrich von Ofterdingen	Grimmelshausen
Simplizissimus	Wieland
Messias	Wagner
Dichtung und Wahrheit	

Bedeutung für die deutsche Literatur:

Frau Neuber, die Wartburg, die Tabulatur, Schelling, Ulfilas.

Interesting; wide range in type of questions. Even four hours is short. "Too long, too difficult, too general. No German language required. XII, however, is super-excellent." "Looks to me like the examination set by a department whose course offering makes imposing reading, where an ill-considered attempt is made to do all work in German without regard for the subject matter, but where the results obtained are comparatively mediocre. State some questions in German, if you will, but do not succumb to the German fault of stating your questions or topics vaguely and generally."

GERMAN LITERATURE

(Three hours)

Students must write on the precise subjects indicated, avoiding mere miscellaneous information about the terms contained in a topic or question.

I

(Forty minutes)

Treat ONE of the following three topics.

1. Die Dichtung der Spielleute.
2. German Literature in the Age of Enlightenment.
3. Die deutsche Novelle seit Goethe.

II

(Eighty minutes)

Treat FOUR of the following twelve topics, choosing one from each group.

Candidates for Honors must write one of the answers in German.

A

1. "Hartmanns Werke haben alle einen sittlichen Gehalt, er selbst fasste sie auch als Bildungsschriften auf."
2. Satire and Polemic in sixteenth-century Germany.
3. Dietrich von Bern.

B

4. Wielands Verdienste um die deutsche Literatur.
5. "Die Schaffung eines lebensfähigen deutschen Dramas ist das grösste, nicht das einzige Verdienst Lessings."
6. Currents in criticism, 1730-1759.

C

7. Goethe, 1765-1775.
8. Schiller's lyric poetry.
9. "Die romantische Schule in Deutschland war nichts anders als die Wiedererweckung der Poesie des Mittelalters."

D

10. Hebbel's dictum, "Das Drama schildert den Gedanken, der Tat werden will durch Handeln oder Dulden," as exemplified in his own plays.
11. "Alles Theoretische ist Hauptmann fremd: was er sucht ist der Mensch und nur dieser; und nicht der Mensch als Geistwesen, sondern der Mensch als Seele und als Trieb interessiert ihn."
12. Thomas Mann, the representative novelist of Naturalism.

III

(One hour)

Write briefly on EIGHT of the following subjects, choosing four from each group.

A

1. Albrecht von Haller.
2. Adalbert von Chamisso.
3. Friedrich Hölderlin.
4. Daniel Kaspar von Lohenstein.
5. Stefan George.
6. Ricarda Huch.
7. Eduard Mörike.
8. Ludwig Gleim.

B

9. *Sanct Peter mit der Geis.*
10. *Laokoon.*
11. *Heinrich von Ofterdingen.*
12. *Die Räuber.*
13. *Glaube und Heimat.*
14. *Der grüne Heinrich.*
15. *Die verhängnisvolle Gabel.*
16. *Tasso.*

Favorable consideration. "On the whole, time allowed inadequate, especially for Section II, whereas the questions just in that section are excellent." "Should like to see one or two thought-questions added to this."

FRENCH

(Three hours)

I. One hour (answer three questions)*

- A. Compare the philosophical and religious views of Descartes and Pascal.
- B. Discuss "volonté" and "point d'honneur" in Corneille, with illustrations from plays read.
- C. The Quarrel of the Ancients and Moderns.

D. "Taken all in all, *Phèdre* marks the culmination of Racine's studies of passion."

II. *One half-hour*

Discuss briefly: Guez de Balzac, La Fronde, L'Ecole des femmes, Bourdaloue, Quietism, the pedagogical works of Bossuet and Fénelon.

III. *One hour (answer three questions)**

A. Discuss and compare the outstanding French theorists of naturalism in the nineteenth century.

B. Melodrama in the early nineteenth century, including appropriate plays of the romantic school.

C. Treat the style, realism, and romanticism of Balzac and Flaubert.

D. Nineteenth century historians.

IV. *One half-hour*

Discuss briefly: the Symbolists' use of verse and language, Hugo as an epic and satirical poet, E. Renan, naturalism in the Goncourts, Gautier's place in the poetic development of the nineteenth century, Musset's comedies.

* One question in I or III must be answered in French.

"No eighteenth century. Should this be omitted on the ground that the literature is of less artistic merit? When is a student led to study the philosophy of Descartes and the quarrel of the ancients and moderns?"

FRENCH

(Three hours)

Avis important: Choisissez UNE des questions suivantes et traitez-la le plus complètement possible, mais sans bavardage inutile autour du sujet.

1.

"Ce qui reste et ce qu'il faut connaître des grands siècles, ce sont les chefs-d'oeuvres," a-t-on dit; "ils en sont l'expression complète, unique et vraie."

Après avoir examiné ce jugement, vous direz quels trois chefs-d'oeuvre expriment selon vous trois périodes de la littérature française.

2.

"Un vrai classique," écrit Sainte-Beuve, "c'est un auteur qui a enrichi l'esprit humain, qui en a réellement augmenté le trésor, qui lui a fait faire un pas de plus."

Cette formule s'applique-t-elle uniquement aux écrivains du XVII^e siècle?

3.

Un auteur anglais a dit: "Si la France a excellé dans quelque genre, c'est dans celui de la critique littéraire."

Choisissez quelques maîtres de la critique et montrez par une discussion et une analyse de leur oeuvre non seulement le suprématie de leur art, mais aussi leur rôle dans l'évolution de la critique en France.

4.

Taine, après avoir expliqué la nature des trois *forces primordiales* qui, d'après lui, contribuent à créer la littérature d'une nation, dit: "Selon que les effets distincts de la *race*, du *milieu* et du *moment* se combinent pour s'ajouter l'un à l'autre ou pour s'annuler l'un par l'autre" . . . on peut s'expliquer "les impuissances et les réussites qui apparaissent irrégulièrement et sans raison apparente dans la vie d'un peuple; elles ont pour cause des concordances ou des contrariétés intérieures."

Pouvez-vous expliquer d'après cette théorie la supériorité de la littérature classique de la France sur sa littérature romantique? Appuyez votre dissertation sur des faits et des oeuvres.

"Wording of *Avis* and of Item 1 could be improved. I feel that the judgments cited are rather forced on the student, except perhaps in Item 4. Otherwise the questions are interesting, allow ample freedom in the choice of material, require selection and organization of ideas, as well as precise factual knowledge."

ROMANCE LANGUAGES

(Three hours)

- I. 1. Define the expression "*vulgar Latin*," explaining briefly its general relation to classical Latin and to the modern Romance languages, naming the part of the Roman empire in which each of the latter originated, and giving the date of the colonization of each.
2. In what ways may this chronology be useful in our study of vulgar Latin and of the later Romance languages?
- II. 1. Discuss very briefly the specific divergencies between classical Latin and vulgar Latin, from the point of view of: (a) stress and vowel system, (b) phonology, (c) morphology, (d) syntax, (e) vocabulary, giving at least one example under each of the above headings, and showing how one set of changes led to another.
2. Of the different foreign languages with which vulgar Latin came into contact, by which was it affected most and how?
- III. 1. What written sources have we for the study of vulgar Latin, in what ways may some of these be misleading, and between what dates is this study roughly comprised and why?
2. Explain very briefly the theories of Groeber and of Mohl concerning the Romance languages, stating in how far you think they are compatible.
- IV. 1. Explain briefly what was taking place (linguistically) in France between the close of the vulgar Latin period and the century from which our first Romance document dates, naming and dating that document and describing it briefly from the linguistic and the historical point of view.
2. Name and characterize briefly the French texts that have come down to us from a period older than the eleventh century.

- V. 1. Name and characterize briefly the different Romance literatures that developed in France during the century, stating what they were called and why.
2. Give a comparative chronology of the origins of Spanish and Italian literature, explaining how each was influenced by the literatures of France.
- VI. 1. What is the significance of the following dates: 1066, 1099, 1204, 1453?
2. Name three works of medieval literature that furnished materials for the three most important German Minnesingers of that period, and three French writers who wrote in England during the same period.
- VII. 1. Give the dates of the following literatures: Old Provençal, Old French, Middle French.
2. Explain very briefly the orientation given to the French language by each of the following movements: (a) the reforms of the Pléiade, (b) the "formation de la discipline classique," (c) the "formation de l'esprit philosophique," (d) "la querelle des anciens et des modernes," (e) the romanticism, realism, naturalism, and symbolism of the nineteenth century.
- VIII. 1. (a) If Italian *gabbia* corresponds to English *cage*, what can we infer about the derivation of French *tige*?
- (b) If Spanish *hija* comes from Latin *filia*, what is the Spanish equivalent of the French word *feuille*?
- (c) If Italian *folia* comes from the Latin *fabula*, what English word corresponds to French *parole*?
- (d) Explain the *d* in French *viendrai* and Spanish *vendre*, giving an example of a similar phenomenon in English popular speech.
- (e) In Italian both *l'allodola* and *la lodola* mean the lark. Give an example of a similar phenomenon in English.
- (f) Of the words Romance and Romanic, which is the more popular (*i. e.*, less learned)? Are these words doublets? If not, give two words that are.

"Parts I, II, III, IV seem too specialized, have the aspect of a course examination, if not of a graduate school tendency, and therefore go beyond the purpose of a comprehensive. . . . If so much time is given to philological and linguistic matter, I should like to see what becomes of French literature in the rest of the comprehensive examination. Isn't it about time to take literature from the too complete control of the philologists?"

RELATED FIELD—PHILOSOPHY

(for Language Majors)

(One hour)

Write on five of the following:

1. How does Descartes prove the existence of God and of the universe, after doubting everything save his own existence?

2. Compare Hobbes' and Rousseau's theories concerning the basis of the State, and concerning the rights possessed by the individuals within the State.
3. Discuss Leibnitz' doctrine of "pre-established harmony" as connected with his theory of monads.
4. Why must a Leibnitzian accept the existence of evil in the universe?
5. According to Locke, how does the human mind achieve knowledge of anything?
6. What basis has Berkeley for denying reality to objects perceived by sense?
7. What is Hume's doctrine concerning the "law" of cause and effect?
8. In what sense can the Kantian hold that the objects of human knowledge are real?
9. How does Schopenhauer's doctrine of the will come to be one of pessimism?
10. What is the fundamental principle of Bentham's ethics, and what important modification does J. S. Mill introduce into it?

"The evaluation of this special examination depends on the subject to which philosophy is to be related. Good for students of English literature." "Far too much for one hour."

EXAMINATION IN HISTORY

(for Romance Language Majors)

(One hour)

Write on No. 1 and on *four* others.

1. Identify briefly:

(a) Calvin	(f) the Peace of Utrecht
(b) John Cabot	(g) Robert Clive
(c) Fugger	(h) rotten boroughs
(d) Lepanto	(i) the "Continental System"
(e) the Guises	(j) the Congress of Vienna
2. What influences led to the Counter-Reformation, and what were its most important achievements?
3. What led to the rise of Spain to leadership in Europe?
4. Outline the colonizing enterprises of England, France, Spain and Holland.
5. Comment on the effect in European countries of the rise of the doctrine of "enlightened despotism."
5. What were the chief constitutional changes involved in the French Revolution?
7. What was the effect in Spain of the fall of Napoleon?
8. What ideas did English liberalism represent at the middle of the nineteenth century in intellectual, economic, political and international thought?

9. What is the doctrine of the "Communist Manifesto"?
 10. What was the importance of the "Dreyfus Affair"?
- "A good idea; however far too little time is allowed." "Several questions would fit better into courses."

The University of Chicago, 1936
SPANISH LITERATURE, PART II (1700-1900)
(Three hours)

- I. Identify or explain briefly, giving author's name:
 1. *Fray Gerundio*
 2. *Cartas matritenses*
 3. *Don Alvaro*
 4. *El Trovador*
 5. *Marcela*
 6. *Pepita Jiménez*
 7. *Episodios nacionales*
 8. *Peñas arriba*
 9. *La Madre Naturaleza*
 10. *¿Quién supiera escribir?*
 11. *Gritos de combate*
 12. *Sonata de Primavera*
- II. What were the cultural and the obscurantist tendencies manifest in Spain during the eighteenth century?
- III. Write a criticism of some one novel you have read.
- IV. Ditto, of one play.
- V. How does the modern technique of the novel differ from that of the mid-century?
- VI. Describe the evolution of Spanish lyric poetry during the nineteenth century, using as examples: Quintana, Espronceda, Núñez de Arce, Campoamor, Rubén Darío, the Machados, and Jiménez.
- VII. What dramatists wrote problem plays; society plays; poetic dramas?

The University of Chicago, 1936
EXAMINATION IN ART
(Romance Language Department)
(One hour)

Write on No. 1 and four others.

1. Identify briefly:

- | | |
|------------------------|-------------|
| (a) Giotto | (f) Cranach |
| (b) The Sistine Chapel | (g) Goya |
| (c) "Day and Night" | (r) Hogarth |
| (d) Bramante | (i) Watteau |
| (e) Tintoretto | (j) Rodin |

Write as completely and condensedly as you can, with examples where possible.

2. What characteristics of technique distinguish Italian painting of the Renaissance from that of the Middle Ages?
3. What characteristics did Venetian art develop, and why?
4. Characterize Michelangelo's contribution to sculpture, architecture and painting.
5. What artists and works represent a realistic tendency in Northern Renaissance painting?
6. What are some important examples of French Renaissance art?
7. How does the Château de Versailles illustrate French society of its time?
8. What is Turner's contribution to English painting?
9. Who were the "impressionists," and what were they trying to do?
10. What comparison can be made between Goya and Daumier?

Harvard University, 1934

MOLIÈRE

(One hour)

Candidates who have done any of their reading in the original may substitute III for I.

I

Write for not more than thirty minutes on ONE of the following three subjects.

1. Molière's ideas concerning the education of women.
2. Molière's debt to the Classics.
3. The social climber in Molière's comedies.

II

Write brief comments on THREE of the following nine subjects.

1. Two heroes exhibit their scars.
2. A dupe hides under a table.
3. Monsieur Dimanche.
4. Alceste criticizes a sonnet.
5. A doctor prescribes strange remedies.
6. Madame Jourdain.
7. Zerbinette.
8. Vadius.
9. Toinette.

III

Optional substitute for I.

Without translating the following passage, write on some general topic which it suggests.

Il n'y a plus de honte maintenant à cela : l'hypocrisie est un vice à la mode, et tous les vices à la mode passent pour vertus. Le personnage d'homme de bien est le meilleur de tous les personnages qu'on puisse jouer aujourd'hui, et la profession d'hypocrite a de merveilleux avantages. C'est un art de qui l'imposture est toujours respectée; et quoiqu'on la découvre, on n'ose rien dire contre elle. Tous les autres vices des hommes sont exposés à la censure, et chacun a la liberté de les attaquer hautement; mais l'hypocrisie est un vice privilégié, qui, de sa main, ferme la bouche à tout le monde, et jouit en repos d'une impunité souveraine.

COMPARATIVE LITERATURE

The desirability of a separate department of Comparative Literature, designed to link together various humanistic fields, is a matter of dispute. As previously indicated, a few colleges have such departments, but the majority prefer to include questions correlating literatures and history as a part of English or modern language examining. Brown University, in its Department of Comparative Literature, Harvard University, in its Department of Literature and History, and Dartmouth College in its Department of Comparative Literature and Philosophy are conspicuous examples of institutions which are suspicious of departmental restrictions in the development of broad divisional questions.

When the type questions included below were sent out to a number of professional experts there was little response. Several did not return this group at all, or else commented to the effect that they were unqualified to answer on questions of this type. Those who did comment were inclined to be critical of the breadth and vagueness of many questions. The general lack of comment on these questions suggests that except for professors in classics departments, who have traditionally been accustomed to the interrelation of the literature and civilizations of two or more peoples, the consideration of divisional questions is a neglected field.

Those commentators who considered the questions at all were most likely to remark very generally on the entire list. Their reactions differed widely, as follows: "On the whole, excellent." "Thought provoking." "First six lead to superficial answers." "Nearly all objectionable both for the kind of instruction which they would tend to encourage and for the undirected expression they would evolve—would be excellent for long essays." "These demand undue maturity unless topics have been specifically studied." "Value can only be judged by knowing the courses pursued."

The scarcity of these broader divisional questions in modern language fields, compared to the classics, may indicate to some scholars the need of a new integration of material now covered by language departments, all the social sciences and philosophy. It is significant that men like Veblen, Spengler, and Pareto, who

cover broadly all these outlying fields in their scope of thinking and cannot be tied down to special departments, have been and are important influences in the humanities as well as in the social sciences.

As part of the field of Comparative Literature we are including two examinations on the Bible as a literary field, mainly, since these examinations have a broad outside literary reference. Departments of Religion have been organized for major concentration in a few colleges but the courses are more likely to approximate the social sciences than the humanities in the emphasis used.

Following the consideration of a few type questions we are including a number of entire examinations without comment, because so few were covered by judges.

TYPES OF QUESTIONS IN COMPARATIVE LITERATURE

(Twelve replies were received)

1. The Crusades and Chivalry in their relation to literature. (15 min.)

1 Excellent; 3 Good; 8 Not enough time.

2. Discuss briefly the influence of foreign literatures upon French writers of various periods. (25 min.)

2 Excellent; 4 Time too short; 4 Too broad.

3. Outline the main currents of socialistic thinking in Europe during the nineteenth century. (35 min.)

5 Good; 2 Difficult for undergraduate; "Irrelevant"; 2 Time too short.

4. Trace the history of the idea of progress in the eighteenth century. (35 min.)

4 Excellent; 2 Too general; 3 More time needed; 2 Difficult.

5. The Greek World in the Modern German Drama. (45 min.)

2 Good; 1 Poor.

6. Write a brief essay on Platonism in English poetry. (45 min. to 1 hr.)

3 Good; Time too short.

7. What was Plato's view of literature and its relation to philosophy? How far is it true to say that he "banishes the poets" from his ideal republic? (1 hr.)

2 Excellent; 3 Good.

8. Name a modern poet, a story writer, or dramatist who in your opinion will be read one hundred years hence, and point out specifically the qualities in his writings which will cause them to endure. (1½ hrs.)

4 Excellent; 2 Good; 2 Too much time; 2 Question unimportant.

9. We sometimes judge a civilization by its art and literature. Is this a fair way to evaluate a given civilization? (1½ hrs.)

4 Good; 1 Fair; Difficult, poorly worded.

10. Write an essay on the history and development of the novel in France and Spain (from 1830-1900) from a comparative point of view, accounting for the differences, so far as you can, on geographical, historical, social and psychological lines. (3 hrs.)

5 Excellent; 6 Too difficult; "O.K. for prepared student."

11. Choose some eminent writer in European or American history who has used literature as an instrument of political and social reform. Against the historical and social background of his times, bring out the specific reform or reforms in which he was interested, and his philosophy in comparison with that of his opponents or associates. Mention the writings in which he promoted these reforms, commenting on their suitability as types of literature for the purpose, and estimate his influence. (1½ hrs.)

6 Excellent; 2 Good; 4 Time too short; 1 Time too long.

12. Give an extended discussion of the assertion, "Literature is a purely esthetic art." (1 hr.)

2 Excellent; 3 Difficult; 1 Poor. "Vague, too broad."

13. "Napoleon bridled the Revolution and laid broad and deep the foundations of a new life in Italy and Germany." (45 min.)

3 Good; 2 Poor. "Not clear"; "Difficult."

14. "Tragedy is impossible without an unflinching moral vision." Elaborate according to your own belief. (30 min.)

5 Good; 4 Difficult. "Test of thinking but not of attainment."

15. "I call the classic healthy and the romantic morbid." (Goethe.) (45 min.)

2 Excellent; 1 Good; 2 Fair. Too much time; Above senior level.

16. "... poetry is something more philosophic and of graver import than history, since its statements are of the nature rather of universals, whereas those of history are singulars." Aristotle, *Poetics*, 145 11.5-7. Give a critical interpretation of this passage, showing what light it throws on Aristotle's definition of tragedy as a mode of *imitation*. (45 min. to 1 hr.)

3 Excellent; 2 Good; 5 Above undergraduate level. "Pretty subtle."

17. "What is good taste in one age may be bad taste in another." Cite and discuss some conspicuous examples of altered taste in the various arts. (1½ hrs.)

2 Excellent; 4 Good.

18. "There are no woman geniuses. No woman ever painted a great picture. No woman ever composed an even average opera. No woman ever wrote any considerable musical composition of any sort. No woman ever wrote an immortal book, play or poem. No woman single-handed ever made any important contribution to science." (1½ hrs.)

4 Good; 2 Poor; General doubt as to its value.

SAMPLE EXAMINATIONS

Brown University

SHAKESPEARE—RACINE—MOLIÈRE

(Three hours)

I

One hour. Omit one or two from this group.

1. What are the chief difficulties in the interpretation of *The Merchant of Venice*? What solutions are offered.
2. In what way does *Romeo and Juliet* differ from the later tragedies of Shakespeare?
3. Jealousy, it has been said, is a mean passion on which to build a tragedy. How does *Othello* escape from this objection?
4. "The besetting sin of the Elizabethans was excess." Illustrate the truth of this statement from some of the comedies of Shakespeare.

II

One hour. Omit one from this group.

5. The psychology and the moral value of *Tartuffe*.
6. The characters of mothers in the plays of Racine.

III

One hour. Omit one from this group.

7. How far can differences between the Elizabethan drama and French drama of the seventeenth century be explained by differences in the circumstances of production?
8. How is the function of the Chorus in Greek drama provided for in English and in French drama (*e.g.*, sometimes by the Fool)?
9. What traits of national character reveal themselves in the drama of England and of France?

Brown University

LITERATURE—THE ENGLISH BIBLE

(One and one-half hours)

Write brief critical essays on *three* of the following topics:

1. Lyric poetry in the Old and New Testaments.
2. The prophetic literature.
3. The literary qualities of the narrative portions of the Bible.
4. Scepticism in the Bible.

N.B. Generalizations without evidence or illustration will not be acceptable.

Harvard University, 1934

Divisions of Ancient and Modern Languages

THE BIBLE

(One hour and a half)

I

Write on *ONE* of the following *three* topics, using as many illustrations from the Bible as possible. Allow about forty minutes for your answer.

1. Types of literature in the Bible.
2. Childhood in the Bible.
3. Conceptions of sacrifice in the Old and New Testaments.

II

Write brief notes explaining *TEN* of the following topics or quotations.

1. "Ten righteous would have saved a city once."—William Cowper.
2. "The healing of His seamless dress,
Is by our beds of pain;
We touch Him in life's throng and press,
And we are whole again."—Whittier.
3. "Let it no longer be a forlorn hope
To wash an Ethiop."—Crashaw.
4. The part of Ezra and Nehemiah in making of the Jewish nation "a people dwelling apart."
5. "Und der die Quelle aus dem Felsen schlug,
Kann dir im Kerker den Alter bereiten."—Schiller.
6. "The object of the creed maker has been to frame a shibboleth which the supposed heretic could by no possibility pronounce."
7. The discourse on idols in the *Wisdom of Solomon*.
8. The "New Covenant" of Jeremiah.
9. "Of that calm grace Tobias said,
And Sarah's innocent 'Amen.'"—Patmore.

10. The theme of *Ecclesiastes*.
11. A symbol used by Ezekiel.
12. "A Martha to the houseless poor, a Mary in her love;
And though her Martha's part be gone, her Mary's lives above."
—Anonymous epitaph.
13. "The Old Dragon underground,
In straiter limits bound,
Not half so far casts his usurped sway."—Milton.
14. "Not on one favour'd forehead fell
Of old the fire-tongued miracle,
But flam'd o'er all the thronging host
The baptism of the Holy Ghost."—Whittier.
15. "Voilà donc ce qu'il vient faire de mon bonheur,
Voici le doigt fatal qui luit sur la muraille."—Victor Hugo.
16. A prophet makes an ethical application of the figure of marriage to the relation between God and man.
17. Personal experiences of Paul in the *Second Letter to the Corinthians*.
18. Isaiah's view of priestly ritual.
19. Jesus refutes the accusation that he cast out devils by the aid of Beelzebub.
20. Famous men praised in *Ecclesiasticus*.
21. "How oft shall my brother sin against me and I forgive him?"
22. "Yet, know ye, though my words are gay
As David's dance, which Michal scorn'd,
If kindly you receive the Lay,
You shall be sweetly help'd and warn'd.—Patmore.
23. "Happy shall he be that taketh and dasheth thy little ones
Against the stones."
24. . . . "she goddes peple kepte,
And slow him, Olofernus, whyl he slepte."—Chaucer.
25. "He saw the prophet also, how he fled
Into the desert, and how there he slept
Under a juniper—then how, awaked,
He found his supper on the coals prepared."—Milton.
26. "He trod the shore; but not to rest,
Nor wait till angels came;
Lo! humblest pains the saint attest,
The firebrands and the flame.
But when he felt the viper's smart,
Then instant aid was given;
Christian, hence learn to do thy part,
And leave the rest to heaven."—Newman.
27. Judas Maccabaeus restores the service in the Temple.

28. The writer of the *Epistle to the Hebrews* explains the priesthood of Christ.
29. The personality of St. Paul.
30. The debate in *Job*.
31. "And the Word was made flesh, and dwelt amongst us."
32. "Qui Mariam absolvisti,
Et latronem exaudisti
Mihi quoque spem dedisti."—*Dies Irae*.

Brown University, 1935

NINETEENTH CENTURY GERMAN AND ENGLISH DRAMA
(*Three hours*)

A.

1. Tendencies toward naturalness in writing and production from Knowles through Robertson.
2. Hebbel might conceivably have written Ibsen's *Pretenders*; Lytton never could have. Why? Discuss.
3. Traces of German fate tragedy in the English melodrama.

B.

1. Kleist and Grillparzer in their different relationship to German classicism and romanticism.
2. Shakespearean touches in Kleist's *Prinz Friedrich von Homburg*.

Dartmouth College, 1936

Comparative Literature and Philosophy

PAPER IV: COMPARATIVE LITERATURE

Choose four topics:

1. "For art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake." (Pater)
2. "The final happiness of man consists in the contemplation of truth." (Aquinas)
3. "I call the classic healthy and the romantic morbid." (Goethe)
4. "We know that *We* have made no discoveries, and we think that no discoveries are to be made, in morality; nor many in the principles of government, nor in the ideas of liberty, which were understood long before we were born." (Burke)
5. "The heart has its reasons of which the reason knows nothing." (Pascal)

6. "The Superman is the meaning of the earth." (Nietzsche)
7. "The proof that liberty is the divine ideal of man is that it is the first dream of youth and that it only vanishes from our heart when the mind becomes debased and discouraged." (Lamartine)
8. "The wish is in its nature pain, the attainment satiety; the end is illusion, and possession takes away charm." (Schopenhauer)
9. "Men fear thought as they fear nothing else on earth—more than ruin, more even than death. . . . Thought is great and swift and free, the light of the world and the chief glory of man." (Bertrand Russell)
10. "Religion is the opium of the people." (Marx)
11. "Religion is something which stands beyond, behind and within the passing flux of immediate things; something which is real and yet waiting to be realized; something which is a remote possibility, and yet the greatest of present facts; something which gives meaning to all that passes, and yet eludes apprehension; something whose possession is the final good, and yet is beyond all reach; something which is the ultimate ideal and the hopeless quest." (Whitehead)
12. "Correctly conceived, the doctrine called Philosophical Necessity is simply this: that, given the motives which are present to an individual's mind, and given likewise the character and disposition of the individual, the manner in which he will act might be unerringly inferred; that if we knew the person thoroughly, and knew all the inducements which are acting upon him, we could foretell his conduct with as much certainty as we can predict any physical event. This proposition I take to be a mere interpretation of universal experience, a statement in words of what every one is internally convinced of." (Mill)

Brown University, 1935

CLASSICISM
(Three hours)

1. Take (a) or (b):
 - (a) Voltaire: "*Cato* is the most reasonable tragedy in English." Discuss.
 - (b) Compare Dr. Johnson's and Voltaire's attitudes towards Shakespeare.
2. Prose satirical narrative in Swift and Voltaire.
3. Show by exact references to their works how Bacon, Burton, and Sir Thomas Browne brought about changes in English prose style.
4. Trace the development of neo-classic tragedy from Dryden through Lillo.

PHILOSOPHY⁵

Philosophy teachers are apparently more frequently in disagreement about questions than any other group. The same three-hour examination is regarded by one judge as "just a jumble of course questions," and by another as "a very impressive set of questions; it makes preciseness possible in an essay type examination." Several professors did not make separate comments because they said one's questions would depend too greatly on the specific instruction given, or because any type of question might be valuable if it were supported sufficiently by other types.

The first general group, factual type questions, were most severely criticized as being typically "course questions." One judge suggests that good factual questions are available if one plans for them (for example, "What do Descartes, Spinoza and Leibnitz have in common?"), but he suggests forty minutes for the response.

The second set—short discussions—are considered most useful by the majority. The main objection is the insufficient time allowed. "Most of these need more time, are really of the essay type" and "Would be a good question with twice the time," were characteristic comments. The long essay depends entirely on the topic chosen, and whether or not it is a fresh or somewhat original subject to develop. Quotations do not seem to be favored, in part at least, because they are not sufficiently directed. One man remarks, "Valuable as stimulus in oral discussion." Several philosophers have a strong objection to wandering and mere wordage. "Many of the questions clearly encourage too much undirected expression." Topics covered by separate examinations, most of them three hours in length, include, in addition to the general field:

⁵ We acknowledge with gratitude the replies received from the following professors in philosophy: Brand Blanshard (Swarthmore College), Raphael Demus (Harvard University), R. H. Dotterer (Pennsylvania State College), D. Luther Evans (Wooster College), Marvin Farber (University of Buffalo), T. M. Greene (Princeton University), J. A. Irving (Princeton University), Cornelius Kruse (Wesleyan University), George Morgan, Jr. (Duke University), Charner Perry (University of Chicago), Maurice Picard (Dartmouth College), Paul A. Reynolds (Wesleyan University), Edward O. Sisson (Reed College), Harold R. Smart (Cornell University).

Metaphysics, Ethics, Moral Philosophy, Logic, Philosophy of Mind, Kant, Plato's Republic, Esthetics, Philosophy of Religion, Greek Philosophy.

The sample entire examinations were considered by some to be more illuminating for judgment. But again one man comments, "The satisfactoriness of an examination will depend largely upon the type of courses taken by those who are to be examined." There is some fear of standardization of questions, or of laying out special patterns which must be followed.

Except for the questions in esthetics, there is a scarcity of broadly humanistic items. Symbolic logic and questions dealing with science are rarely included, as well as questions dealing with the history or currents of thought and civilizations. There is perhaps a greater difference between the "pass," or verbalizing level, and the "honors" level in this department than in any other. A superior student must be well oriented in many fields, and hence the question which can be handled by him may be quite beyond the reach of the average undergraduate. But there is the constant intimation that the superior student would have no chance to distinguish himself without much more time.

TYPES OF QUESTIONS IN PHILOSOPHY

Type I—Factual or Specific

1. What are the periods and schools of modern philosophy up to the present time? Give a brief descriptive statement for each period. (30 min.)

2 Excellent; 4 Too general; 2 Too little time. "This is not a good type of question for a philosophy examination; it tends to inculcate the habit of a facile use of stock phrases."

2. Answer each question very briefly:

(a) Indicate the meaning of each of the following terms:

(1) Hylozoism, (2) Atomism, (3) Occam's Razor, (4) Hedonism, (5) Gnosticism, (6) Organon, (7) Pyrrhonism.

(b) Indicate the chief contributions of the Pythagoreans to the thought of ancient philosophy.

(c) What were the main "Socratic schools"?

(d) What did Aristotle mean by "first philosophy"?

(e) Why did Aristotle not include logic in his classification of the sciences?

(The question includes ten items. Time: 30 min.)

Generally disliked. 5 Too little time; 2 Liked (b); (a), (c), (d), (e) criticized. "Too snippity for a terminal examination; not really philosophical."

3. State the following arguments in syllogistic form; indicate their figure; and in case they are invalid, name the fallacy: (30 min.)

- (a) His imbecility of character might have been inferred from his proneness to favorites; for all weak princes have this failing.
- (b) Socrates must have been happy, for wise men alone are happy.

6 Too much time; 2 Too easy. "A 'course' question."

4. (a) What is a logical term? With what is it commonly confused?

- (b) Explain and illustrate how a syncategorematic word may become logical term *suppositio materialis*. What does this bring out as to the part played by words in our ordinary thinking and discourse?

- (c) Define and illustrate the following terms: (1) concrete, (2) singular, (3) general abstract, (4) collective, (5) singular abstract. (About 35 min.)

5 Too difficult or technical—especially (b). "More suited to a detailed question in a course in introductory logic."

5. Classify the following inferences and determine their validity: (30–45 min.)

- (a) Boston is south of Portland, therefore Portland is north of Boston.
- (b) Statesmen are men; therefore bad statesmen are bad men.
- (c) Socrates is a man; therefore, since men are numerous, Socrates is numerous.
- (d) All modernists are irreligious; therefore all religious persons are non-modernists.

5 Too much time; 2 A course question. "Not a good type of question in philosophy. Too narrow."

Type II—Short Discussion

6. Give a brief summary and critical estimate of the more important views that have been held on the problem of (a) mind, or (b) matter, in the history of philosophy. (30 min.)

Generally disliked: 6 Too little time; 6 Too general. "This type question is thoroughly bad: it stresses memory work."

7. Try to set forth to an intelligent but untrained inquirer the nature and extent of range of philosophy, bearing in mind also the relation which it may have to religion and to science. (30 min.)

3 Excellent; 4 Too little time. "This is an essay question."

8. Write on (a), (b), or (c): (30 min.).
- (a) What philosophical problems gave rise to the Aristotelian doctrine of "form and matter"? Expound the doctrine and evaluate it critically.
 - (b) Aristotelian and Post-Aristotelian ethical theory—an exposition and comparison.
 - (c) The influence of Plato and Aristotle on the Middle Ages.
- 3 Excellent; 1 Good; 5 Too little time.
9. To what extent is philosophy art and to what extent science? (30 min.)
- 3 Excellent; 3 Too little time. "Somewhat cryptic, and hence difficult."
10. What are the most embarrassing questions for Absolute Idealism? For Pragmatism? How do these philosophies attempt to extricate themselves from such embarrassments? (20 min.)
- 3 Excellent; 6 Too little time; 3 Should apply to *either* Idealism or Pragmatism.
11. How would you analyze "conscience"? (30 min.)
- No agreement; 2 Excellent. "Hard to evaluate answers."
12. Compare and contrast the moral ideal of two of the following: Confucianism, Buddhism, Mohammedanism, Christianity. (30 min.)
- No agreement; 3 Too little time.
13. Answer any *one*: (25 min.).
- (a) Trace the problem of permanence and change in the Pre-Socratic philosophy.
 - (b) Trace the conception of substance through Pre-Socratic philosophy.
 - (c) What were the main points of view among the Sophists? Who were the chief leaders among them? Consider Aristophanes' charge that Socrates was their leader.
- 6 Excellent; 2 Too little time.
14. Do you consider that the new developments in theoretical physics (*e.g.*, the atomic, quantum and relativity theories) are of great importance philosophically? Discuss. (30 min.)
- 4 Excellent; 2 Good; 2 Too little time; 2 Too difficult. "Advanced, but possible for the exceptional student."
15. Write an essay on a concise but detailed statement of Joseph Butler's views on moral life. (About 35 min.)
- 2 Excellent; 2 Good; 2 Badly worded; 2 Narrow. "Too esoteric for a general examination."

16. Discuss Socrates' definition of justice in Book One of the *Republic*. (15 min.)

2 Excellent; 2 Course Question; 3 Too little time.

17. Formulate an ethical theory, defend it against the usual objections made to such a view, and show how it would apply to a consideration of: (1) the relative merits of Capitalism, Socialism, and Communism, (2) the choice of a vocation. (30 min.)

2 Excellent; 2 Good; 9 Too little time. "The question is too vague and too much is asked for this type of question."

18. What are some of the considerations that might lead one into intellectual skepticism? To what extent is an attitude of skepticism justifiable? If complete skepticism is in your opinion not justifiable, why not? (25 min.)

2 Excellent; 2 Good; 4 Too little time. "Since 'skepticism' is a good thing, it might be well to make it clear that here the word really denotes 'agnosticism'."

Type III—Long Essay

19. Weigh the comparative merits of interactionism and the one of its alternatives you know best as solutions of the body-mind problem. (45 min. to 1 hr.)

Few comments; 2 Excellent.

20. Defend or attack Determinism in human actions. (About 45 min.)

2 Excellent; 2 Too little time.

21. Compare and contrast Socrates and the Sophists. (50 min.)

Few comments; 2 Excellent.

22. Discuss the relation between morality and religion. Can the independence of each be preserved without destroying their fruitful cooperation? (45 min. to 1 hr.)

3 Excellent; 2 Too little time.

23. Discuss the relation of pleasure to beauty, with special reference to the position of Santayana. (About 45 min.)

2 Excellent; 1 Good; 2 Too little time.

24. What is the nature of consciousness? (3½ hrs.)

4 Too much time; 4 Too general and difficult. "Absurd, in view of time allowed, and purpose of the examination."

25. Show as specifically as you can how, or how far, the definitions of Part I of Spinoza's *Ethics* include the central notions in Descartes' theory of substance without leading to a Cartesian dualism in Spinoza's development of them. (1 hr.)

2 Too difficult. "Good if Spinoza and Descartes had been read and discussed in detail."

26. Philosophical problems involved in the distinction between Romanticism and Classicism. (40 min.)

2 Too general or loose; 2 Too little time.

27. Discuss Hume's critical analysis of causation, and his positive theory of causal inference. (45 min. to 1 hr.)

3 Excellent; 1 Good.

Type IV—Quotation

28. "No Greek investigated the epistemological problems adequately."—Zeller. Assuming that this judgment is correct, what are some important reasons for this failure on the part of the Greeks? (45 min. to 1 hr.)

5 Excellent; 2 Graduate level.

29. Nietzsche said, "No one seeks happiness, only the English do that." In the light of this quotation, compare and contrast Nietzsche and the English Utilitarians.

4 Excellent; 1 Good.

30. "Causation in the current scientific sense means sequence under definitely known conditions." (Taylor) Discuss this view in its relation to the *Law of Causation*. (About 45 min.)

2 Excellent; 2 Good or fair.

31. "The savage knows nothing of Law in any true sense, but is enslaved in a vast mesh of custom which dictates every act, every thought, every word he utters. . . . 'There is not a very vast difference between the automatism of the ant and the tribal habits of an Australian aboriginal.'" Discuss the validity of this account of primitive law and custom. Discuss briefly the relation of custom to ethics in early society. (About 35 min.)

2 Excellent; 3 More sociology than philosophy. "This is not a representative question in philosophy, for purposes of a limited examination."

32. "There is no dispute concerning taste." The correction of this dictum in Kant's esthetics. Write an expository and critical essay, making it sufficiently comprehensive and giving sufficient detail to show your mastery of the subject. (40 min.)

3 Excellent; 3 Badly worded.

33. "A direct synthetic judgment in terms of concepts alone is dogma." (B. 764) Is post-Kantian "idealism" dogmatic in this sense? According to Kant is a non-dogmatic metaphysics possible? (1 hr.)

3 Excellent; 3 Too difficult.

34. "The wish is in its nature pain, the attainment satiety; the end is illusion, and possession takes away charm." (Schopenhauer) (About 45 min.)

3 Excellent; 2 Good or O. K. "Instructions needed."

35. "Nought endures but mutability." (Shelley) Use this quotation in a discussion of the problem of change. (45 min. to 1 hr.)

2 Quotation not good. "The quotation is not adequate for such a long discussion. To be used fairly, directions should be given concerning the type of material to be included."

36. "The theory of induction is the despair of philosophy, and yet all our activities are based upon it." Explain and discuss. (45 min. to 1 hr.)

4 Excellent; 2 Good.

SAMPLE EXAMINATIONS

PHILOSOPHY

(Three hours)

Answer six questions.

1. What role has the concept of *God* played in the history of philosophy? Indicate the treatment it received by the great philosophers, and point out its status in contemporary philosophy.
2. What is meant by *idealism*? Explain, making reference to several historical representatives, and point out what you think to have been the chief reasons for the choice of idealism as a philosophy.
3. What is meant by *materialism*? Compare ancient and modern materialism, and point out what you think to have been the chief reasons for the choice of materialism as a philosophy.
4. Describe the development of British empirical philosophy from Locke to Hume.
5. Describe the nature of the leading tendencies in philosophy since Kant, and make reference to leading representatives.
6. How would you define the problem of *induction*? Is probability an aid in meeting this problem? Discuss.
7. Discuss the possibility of making *logic* more effective for people in general. Would the more widespread knowledge of logic be likely to make for a better social order? Discuss.
8. Enumerate and define the various *methods* for arriving at knowledge. Which of them may be used to good advantage in philosophy? In what sense does the use of *authority* constitute a method, or a part of a method?

Sharp disagreement on this examination. "Not a comprehensive examination paper at all. . . . Taken singly, or if much more time is allowed, it would be O. K." "If this is an examination on the whole of philosophy it is not well balanced: no ethics or esthetics and related topics." "This is a very impressive set in that it makes precise and objective treatment possible in an 'essay' type treatment."

PHILOSOPHY

(Two hours)

Write three essays both expository and critical on subjects selected from those given below. In writing the essays make them sufficiently comprehensive and give sufficient detail to show your mastery of the subject.

1. Hedonism versus self-realization.
2. The realistic theory of knowledge as developed by Perry.
3. Comparison of the philosophies of Plato and Plotinus.
4. Romanticism in its relation to Christianity.
5. The methods of Descartes, Locke, and Kant in their relations one to another.
6. The esthetics of Plato and of Kant as they illustrate the contrast of ancient and modern theories of beauty.
7. The various lines of argument leading to the conception of "the absolute" in Royce.

"Good topics—but too much is demanded for the time." "Too much choice of questions allowed." "On the whole, good questions, well balanced. But students who know enough to write on these should be given eight or twelve hours instead of two in philosophy."

SYSTEMATIC PHILOSOPHY

(Three hours for Section I, II, or III)

Section I: METAPHYSICS

Answer four questions, including Question 8.

1. What do you regard as the correct method or methods in metaphysics? Criticize one method which has been used in metaphysics and which you do not consider legitimate.
2. Can metaphysics dispense with the notion of substance?
3. Define "external relation" and "internal relation." In your view, are all relations internal, or are all external, or are some internal and some external? Explain and defend your answer, and point out its implications for the issue between monism and pluralism.
4. What are the consequences for metaphysics of the rejection of "the ontological argument"?
5. What is meant by the distinction between "subsistence" and "existence"? Is this distinction valid?
6. Discuss behaviorism as a philosophical doctrine.
7. "To realize the unimportance of time is the gate of wisdom." Discuss.
8. Answer one, but only one, of the following:
 - (a) Discuss the possibility and legitimacy of deducing metaphysical conclusions from ethical premises.
 - (b) What is the metaphysical status of values?

- (c) Are there any synthetic judgments *a priori*?
- (d) What are "logical constructions"? Discuss their application in metaphysics.

Section II: ETHICS

Part I

Write on two topics, *devoting one hour to each*.

1. Choose that general theory of ethics which most commends itself to you. Give a systematic exposition and defense of this view.
2. Explain and discuss the hedonistic calculus, or any similar calculus. Discuss the general problem which such a calculus intends to solve.
3. Write a systematic discussion of the ethical topic of "Sanctions."
4. Discuss the interrelations of ethics and psychology.
5. Discuss the question of freedom of the will, including an exposition of differing conceptions on this point, and a critical appraisal of their main arguments. How far, or in what manner, is this question important for ethics?

Part II

Write on two of these topics, including Number 1, *allowing one-half hour for each*.

6. Is there an ultimate distinction between morality and the highest prudence? Present some of the important considerations bearing on this question, and defend your answer to it.
7. Write on the topic, "Moral goodness; its distinction from, and relation to, other types of goodness."
8. Discuss the place, and the relative importance, of motives (or intentions or springs of action) and of consequences, in determining the moral quality of an act.
9. What principles, if any, limit the right of the community to interfere with the individual? Defend your answer.

Section III: LOGIC

One-hour questions. Take any two.

1. Discuss some of the relations of logic to (a) grammar, and (b) psychology.
2. Explain the typical methods for determining causal interrelations. In the light of these methods, discuss the general nature of causation.
3. In what, sense, if any, is deduction (a) "circular"; (b) "tautological"?
4. Discuss the postulational treatment of logic, as compared and contrasted with a similar treatment of geometry or algebra.

Half-hour questions. Take any two.

5. Discuss briefly:
 - (a) axiom

- (b) postulate
- (c) propositional function
- 6. Discuss briefly the "existential import" of propositions.
- 7. Expound the traditional theory of the syllogism.
- 8. Discuss briefly:
 - (a) "modal" propositions (necessary, etc.)
 - (b) "truth-value" propositions.

Generally considered very favorably. "Excellent. Choice is good, direction good, time O. K., except that Section I: 6 and 8: (a), (b), (c) are much too big for this examination, each demanding 2 or 3 hours." "Excellent. On the whole I approve of the balance, timing, and amount of selection in these three examinations." "Too much choice is allowed."

LOGIC AND PHILOSOPHY OF MIND

(Three and one half hours)

Answer four questions in all, selecting at least one question from each group.

GROUP I

- 1. Discuss the problem of Free-will and Determinism.
- 2. Explain the importance (for James) of the "passing Thought as the only Thinker which Psychology requires," in accounting for the sense of personal identity.
- 3. Discuss the role played by emotion and active impulse in determining Belief. (James: Chapter on "Perception of Reality.")
- 4. Explain and defend or criticize the theory of psycho-physical dualism.
- 5. State the principal grounds for a belief in the existence of other minds and describe, in detail, what occurs when minds communicate with each other.

GROUP II

- 6. State and discuss three views concerning the nature and function of propositions used as axioms.
- 7. On what grounds has it been held that a single instance is sometimes sufficient to establish a universal conclusion, while in other cases the greatest possible number of instances which verify a theory without exception are not sufficient? Discuss.
- 8. Discuss the position that no reasoning, inductive or deductive, ever *proves* anything.
- 9. (a) Does all inductive argument depend upon deduction?
 (b) Would the view that all inductive argument depends ultimately on deduction involve that all reasoning is circular?

"Not very well balanced as a comprehensive on logic: dwells entirely on very general questions; largely omits the positive content of logical doctrine." "Too much choice." "Group I over-specialized on James."

CLASSIC PROBLEMS OF PHILOSOPHY

(Three hours)

Candidates are advised to attempt not less than three, nor more than five questions.

1. Explain precisely what epistemological dualism is and summarize the case for it. Examine the facts assumed to be known by the epistemological dualist when he argues for his own view, and consider whether from this situation general conclusions about the epistemological problem can be drawn.
2. "In short, a particular is nothing but a complex of universals endowed with a position in space and time." (Montague, p. 78, the entire sentence being in italics.) Explain and discuss, giving your own views. Include in your discussion a consideration of whether Montague confuses particularity and individuality.
3. "... the consequences of a belief, though they cannot constitute its truth, can reveal it. They are its *ratio cognoscendi*, though never its *ratio essendi*." Identify the philosophical doctrine to which this quotation is directed. Use the quotation as the basis for a discussion and criticism of that doctrine.
4. "Good is the attribute which we ascribe to objects in so far as they satisfy our desires and needs. Truth is the attribute which we attribute to our ideas and judgments in so far as they agree with reality." (Montague, p. 152) Explain and discuss the theory here implied. Does that theory maintain that the standard of truth is "objective"; of value, "subjective"?
5. Differentiate, following Montague, negative and positive mysticism. What can be said in support of the view that mystic intuition is a legitimate and valid source of empirical knowledge?
6. Write an essay on the relation of philosophy and religion, giving careful consideration, whether for or against, to the point of view recorded by Hume in the following quotation: "A person seasoned with a just sense of the imperfections of natural reason, will fly to revealed truth with the greatest avidity; while the haughty dogmatist, persuaded that he can erect a complete system of theology by the mere help of philosophy, disdains any farther aid, and rejects this adventitious instructor. To be a philosophical skeptic is, in a man of letters, the first and most essential step toward being a sound, believing Christian."
7. Is it true that moral freedom, to be effective, must rely on some form of determinism? Explain and discuss.
8. Explain and discuss the philosophical problem of causality. Defend that solution, if any, which appears to you the best.
9. Summarize briefly three well-recognized theories of the relation of mind and body. Discuss fully the view you think is the best, differentiating between the rational and the empirical arguments for and against.

10. Explain and defend the coherence theory of truth. Does this theory require any special ontological postulate? If not, how is the transition made from truth to existence?

Generally felt that Montague is too much used, and "a general examination ought not to emphasize any one source." "Good. More choice than is normally necessary. This sounds like Swarthmore—in which case this much choice is necessary (outside examiners)." "Overemphasis on epistemology, neglect of ethics and esthetics. The repeated reference to Montague is unjustified unless a special study of his book is presupposed." "A question on categories would be appropriate here, and perhaps one on values." "Need more cosmological questions regarding nature, evolution, God, etc. . . . Questions ought not to start from quotations—that's the easy way; too limiting."

ETHICS

Write fully on any three of the following questions. If time remains, write briefly on not more than two additional questions.

I

- A) What do you understand to be the meaning of the adjective *objective*, as applied to moral values and standards?
- B) If all moral ideas are products of social development, is there any ground for saying that they *should* be respected in determining one's conduct?
- C) "No society could long endure which recognized no moral standards." If you regard this statement as false, justify your position with respect to it. If you accept it as true, explain what bearing it has, if any, on the positions of the subjectivist and the objectivist in ethics.

II

Explain and consider the validity of the statement: "Virtue, to be virtue, must be sought for its own sake and accepted as its own reward." Does this ethical position lead to a purely formal and useless conception of morality?"

III

- A) What possible divergent meanings may be intended by the term *self-realization*? Explain each.
- B) In respect to each of these possible meanings, consider the validity of self-realization as the supreme moral end.
- C) Can the view that self-realization is the highest good be harmonized with the belief that moral obligation is determined by one's station or position in society?

IV

- A) How would you define *Evil*?
- B) Can recognition of the existence of evil be reconciled with belief in the ultimate rationality of the world?
- C) Can the existence of evil be reconciled with belief in the existence of a perfect and completely powerful Deity?

V

What is your view with regard to the nature of conscience? Justify this account with specific reference to what you regard as more important diverse explanations.

VI

It has been maintained that it is morally justifiable for a strong nation of higher intelligence and culture to conquer and impose a progressive government upon a backward and less enlightened people.

- A) What attitude should a utilitarian take toward this doctrine?
- B) What attitude should a Kantian take?
- C) What attitude should an ideal utilitarian take?
- D) State and justify your own position with respect to this doctrine.

Generally considered favorably. "A very good set of questions!" "I rather like questions of this type. They can be alternated with questions of details." "All students ought to answer the *same* number of questions. Additional questions on important types of ethical theory might be added: although the examination as it stands is rather good." "A good examination."

PHILOSOPHY

(Three hours)

1. Compare any one of the one group of men with any one of the other group, bringing out especially the issues which in general unite the one group in opposition to the other group:

Locke
Berkeley
Hume

Descartes
Spinoza
Leibnitz

2. Write an essay designed to present the fundamental points of agreement among recent British and American idealists.
3. In what philosophical system, if any, does the theory of evolution most satisfactorily stand? Why?
4. "The one seriously challengeable point in the argument (Berkeley's for the existence of God) lies in Step II (the step in which nature is regarded as but a general name signifying a system of concrete particular ideas), which defines nature as a system of actually existing ideas. The system of nature need not be interpreted (even granting the rest of Berkeley's suppositions) in terms of actual ideas; the requirements of scientific investigation and prediction will be met equally well by interpreting nature as a system of *possible* ideas, which *become* actual, or are expected to become actual under specifiable conditions. There is the interpretation chosen by Hume, by Mill, . . . , and by the pragmatists today."
 - (a) To what extent, if any, is there support in Berkeley's writings for the view referred to as "the interpretation chosen by Hume . . . "?
 - (b) Evaluate the reference to Hume, Mill, and the pragmatists.

5. Pessimism: Its history in modern philosophy, together with outstanding philosophical bases.
6. Compare Hume and Bergson on the problem of "mind."
7. It has been said that sometime during his deliberations over Berkeley's argument for theism Hume made "the original 'discovery' which sent him on his way of destiny as a philosopher." What was that discovery? Compare Hume with Kant on the point.
8. Write on any one of the following topics:
 - (a) Free will in Hobbes, Locke, Spinoza, and Kant.
 - (b) Innate ideas in Locke, Descartes, and Leibnitz.
 - (c) The ethics of Kant, Bentham, and J. S. Mill.
 - (d) Space and time in Locke, Leibnitz, and Kant.
 - (e) The esthetics of Schopenhauer and Hegel.
 - (f) The "will to live" (Schopenhauer) and the "will to power" (Nietzsche).
 - (g) Liberty in Hobbes, Locke, and J. S. Mill.
 - (h) Democracy in Locke, Hobbes, Rousseau, and Nietzsche.
 - (i) Theory of the State in Hobbes, Locke, and Hegel.
 - (j) Body and mind in Descartes, Spinoza, and Leibnitz.
 - (k) Substance in Descartes, Spinoza, and Leibnitz.
 - (l) Thought and reality in Berkeley, Kant, and Hegel.

"Preposterous as a three-hour examination." "More time should be allowed—say, four hours." "There should be at least one main question on Kant. Might be questions on Russell, Whitehead, Bradley, Alexander, of the sort in No. 8." "Too much Berkeley and Hume. Realism! Pragmatism!"

ESTHETICS

Directions: Write fully on any three of the following questions. If time remains, write briefly on not more than two additional questions.

I.

"Beauty is pleasure, regarded as the quality of a thing." (Santayana, *Sense of Beauty*).

"Nature, indeed, is infinitely beautiful, and she seems to wear her beauty as she wears colors or sound. Why, then, should her beauty belong to us rather than to her?" (Laird, *A Study in Realism*.)

- (A) Compare and evaluate the general positions with respect to the nature of beauty which these two statements suggest.
- (B) What would be your own account of the nature of beauty?

II.

Explain fully and justify your reaction to Professor Babbitt's statement: "Art cannot live on intellectualism, yet the pathway to the kind of creative art we need lies through the intellect." (*New Laokoon*.)

III.

For Croce, "Beauty, like meaning, is the expression which is wholly and only mental."

- (A) Explain and consider critically the position which this statement suggests.
- (B) Would this position satisfactorily account for the historic diversity of artistic tastes and standards?
- (C) Would it be necessary for Croce to accept the view that "Any system of esthetics which pretends to be based on some objective truth is so palpably ridiculous as not to be worth discussing?" (Clive Bell, *Art*.)

IV.

"Beauty is objective in the sense that it is communicable and shareable . . . The value of beauty lies in its satisfying objectively. The standardized impulse to construction, whose satisfaction is real beauty and constitutes the value of beauty, corresponds in esthetics to the 'impartial spectator' in morals. Short of satisfying in this standardized fashion, beauty is not real but only apparent beauty . . . The judges of esthetic value are those whom beauty satisfies in their esthetic impulse or sentiment; and the beautiful is what satisfies these judges. The standard esthetic sentiment is that of qualified persons, and those persons are qualified who possess the standard esthetic sentiment." (Alexander, *Beauty*, Ch. X.)

Discuss critically the principal points of interest in this passage.

V.

- (A) What do you regard as the relation between beauty and utility?
 - (B) What do you regard as the relation between beauty and moral goodness?
 - (C) What do you regard as the relation between beauty and perfection?
- Discuss these questions fully and with reference to possible positions which do not agree with your own.

VI.

- (A) What is the relation of beauty to *sublimity*?
- (B) Could an object be both weak and sublime? Both small and sublime? Both ugly and sublime? Both evil and sublime?
- (C) Is sublimity felt in that which gives a sense of exaltation, or humility, or neither of these or both of these?

VII.

- (A) Explain in each case and compare the meaning and position ascribed by Plato and by Aristotle to imitation in art.
- (B) Explain and justify your own view on this subject.

VIII.

Discuss in some detail and with reference to what you regard as more important positions respecting the subject, the place and significance of *form* and *material* in artistic creation.

IX.

(A) Consider critically the view that the essential characteristic of art is idealization.

(B) How far would you agree with the following statement:

"Genius consists . . . in the capacity for knowing . . . not individual things, which have their existence only in their relations, but the Ideas (Forms) of such things . . . This faculty must exist in all men in a smaller and different degree; for if not, they would be just as incapable of enjoying as of producing them . . . The man of genius excels ordinary men only by possessing this kind of knowledge in a far higher degree and more continuously. The artist lets us see the world through his eyes. That he has these eyes, that he knows the inner nature of things apart from all their relations, is the gift of genius, is inborn; but that he is able to lend us this gift, to let us see with his eyes, is acquired, and is the technical side of art."

(Schopenhauer, *World as Will and Idea*, III, 37.)

X.

(A) What do you understand by the term *symbol*?

(B) In what way and to what extent, if at all, would you regard all works of art as symbolic in nature?

(C) How would the thoroughgoing rationalist treat this element of symbolism in art?

"Excellent for the high honors type of student. Would tend to arouse mere verbalization from others."

ART AND ARCHAEOLOGY

In the field of art, appreciation and history, experience with comprehensive examinations is decidedly limited. Only a few colleges have departments large enough to encourage senior college concentration in this field. Because of this lack of experience, several professors of art were reluctant to pass judgment on the questions used. One scholar remarked that the field of art was particularly prone to ambiguities and to differences of opinion. For these reasons we are presenting in this study merely samples of entire examinations, without comments. Those interested may doubtless be aided by the comments and summaries concerning questions in other departments.

As will be noted from our preliminary classification of questions, art departments in general emphasize strictly factual identification and highly directed discussion more than do other departments. In several institutions a prominent part of the final examination is concerned with the identification of slides which are thrown on a screen. Short form objective tests are also more common in the art field than elsewhere. There has been relatively little emphasis on divisional questions, questions of philosophy and of political or other backgrounds of a people. However, a good many items have to do with history in a broader sense than that of art alone. The Princeton examinations are perhaps most conspicuous in thoroughness and in the range which they cover.

The topics covered in three-hour examinations include, in addition to the term "General Art," the following:

Architecture, Esthetics, Painting, Practice of Art, History of Art (Ancient, Medieval, Renaissance and Modern sometimes treated separately), Archaeology.

The field of music as a separate department is even more undeveloped than that of art in a restricted sense. Major concentration in the last two years is either not encouraged in the majority of colleges or not allowed as a basis for the A.B. degree. Those questions we have seen in this field are primarily concerned with specific facts and would seem better suited for course tests; *e.g.*, "Name the two most important composers in the Classical Period and two in the Romantic Period and describe the differences between the periods."

SAMPLE EXAMINATIONS

ART AND ARCHAEOLOGY

Note: Answer any four questions

The questions will be marked for quality even if incomplete, but in every case credit will be deducted for all irrelevant information. Emphasis in marking will be placed upon the appropriateness of specific illustrations. Although the whole day is at the disposal of the student, no one is expected to write more than four hours.

- I. In what manner and for what reasons have the elements of nature been transformed in any *five* of the following: Cretan wall paintings, Moissac sculpture, Chinese landscape, Leonardo da Vinci, Jan van Eyck, Cézanne, Brancusi?
- II. Discuss the problems of portraiture as illustrated by ancient Egypt, Hellenistic Greece and Rome, Ming period, eighteenth century France, twentieth century.
- III. For what reasons and in what ways have the following manifested archaistic tendencies: China, classical Rome, eighteenth century, nineteenth century, twentieth century.
- IV. What effect did architecture and painting (including mosaic and stained glass) have upon one another in the following periods: Roman, Byzantine, French Gothic, and Italian Baroque?
- V. Discuss in essay form the limitations of sculpture and painting inherent in the media.

Princeton University, 1936

PERIOD PAPER: ANCIENT

Note: Each student will answer five of the eight questions on his two period papers. The questions will be marked for quality even if incomplete, but in every case credit will be deducted for all irrelevant information. Emphasis in marking will be placed upon the number and appropriateness of specific illustrations. Although the whole day is at the disposal of the student, no one is expected to write more than four hours.

1. What significance do you attach to each of the following:

Clazomenae	Tyche
ganosis	megaron
contrapposto	incrustation
Stoa Poikile	serdab
bucchero	Euphronius
2. Discuss the following:
 - a) Dipylon and Rhodian pottery.
 - b) Greek and Roman stage buildings.

- c) Polycelitus and Pasiteles.
 - d) Cretan architecture and the sea.
 - e) The Tyrannicides and the Laocoön.
3. Discuss the style and technique of sculptural reliefs in Egyptian, Assyrian, Hellenistic and Roman art.
 4. Discuss the innovations in *plan* of Greek buildings of the fifth century B.C.

Princeton University, 1936

ART AND ARCHAEOLOGY
PERIOD PAPER: MODERN
 (from 1600)

Note: Each student will answer five of the eight questions on his two period papers. The questions will be marked for quality even if incomplete, but in every case credit will be deducted for all irrelevant information. Emphasis in marking will be placed upon the number and appropriateness of specific illustrations. Although the whole day is at the disposal of the student, no one is expected to write more than four hours.

- I. Discuss the artistic possibilities and limitations of surfaces and textures in architecture, sculpture, or painting as illustrated by: Rembrandt, Seurat, Matisse, Bernini, Canova, Rodin, Louis XV interior, H. H. Richardson, Le Corbusier.
11. Discuss the meaning and use of the theatrical element in each of the following: Bernini, Bibbiena, Watteau, David, Delacroix, Degas, Kew Gardens, Rockefeller Center.
- III. Discuss the genesis of the XVIII century Romantic conception of nature and the manifestation of this conception in the arts.
- IV. Discuss briefly:
 - a) A still life by Chardin and one by Cézanne.
 - b) The nudes of Lachaise and Maillol.
 - c) A church by Christopher Wren and one by J. H. Mansart.

Princeton University, 1936

ART AND ARCHAEOLOGY
ARCHITECTURE

Note: Each student will answer questions 1 and 2, and any two others.

The questions will be marked for quality even if incomplete, but in every case credit will be deducted for all irrelevant information. Emphasis in marking will be placed upon the number and appropriateness of specific illustrations.

Although the whole day is at the disposal of the student, no one is expected to write more than four hours.

I. Answer any five of the following:

1. What was the significance of Abbot Suger in the history of mediaeval architecture?
2. What features were distinctive in the temple of Apollo at Didyma?
3. What features indicate a relation between Cretan and Egyptian houses?
4. What influence did Norman Romanesque have upon Gothic architecture?
5. How did the Romans buttress vaults?
6. Draw plans of the different Transitional and Gothic methods of vaulting the apse.

II. What religious and social factors affected the *plans* of the following buildings: a typical Mesopotamian palace, the Palace of Knossos, the Temple of Zeus at Olympia, the Church of the Holy Sepulchre at Jerusalem, a typical Byzantine church of the XIth century, a Burgundian Romanesque church.

III. Discuss the history, use, and architectural influence of the window or hypaethral opening in Egyptian, Greek, and French Gothic architectures.

IV. Discuss the part played by structure in English Gothic architecture.

V. Discuss and account for the treatment of color in the Parthenon, a Pompeian house, Hagia Sophia at Constantinople, the Chartres Cathedral.

Dartmouth College, 1936

ART AND ARCHAEOLOGY
ARCHITECTURE

I

Identify and state briefly the significance in the history of architecture of *three in each* of the following groups (total of fifteen). Write about three minutes on each; total about forty-five minutes.

A. Group I

Temple of Ramses II (Sesostris and Hathor), Abu Simbel
Palace of Minos, Knossos
Temple of Zeus, Olympia
Choragic Monument of Lysicrates, Athens
Pantheon, Rome

B. Group II

San Paolo fuori le Mura, Rome
Baptistery of St. John, Poitiers
Abbey, Cluny

Craque des Chevaliers, Syria
Choir of William of Sens, Canterbury

C. Group III

Lescot's Wing, Louvre
Pazzi Chapel, Florence
Banquet Hall, Whitehall, London
San Giorgio Maggiore, Venice
Panthéon, Paris

D. Group IV

James Stuart
Trinity Church, New York
Mandel House, Mt. Kisco, N. Y.
Monticello, Charlottesville, Va.
Coonley House, Riverside, Ill.

E. Group V

Vitruvius
Ashlar
Structural glass
Vignola
Arnolfo di Cambio

II

A. There are twelve pictures numbered from 1 to 12. Identify as closely as you can the *period* and *style* of *ten* of these, listing briefly stylistic features or similarities to other buildings which lead you to place it as you do. Write about five minutes on each; total of about fifty minutes.

B. There are six pairs of pictures numbered from I to VI. Give brief comparative stylistic critiques of any *four* pairs. Write about ten minutes on each pair; total of about forty minutes.

III

Choose *one* of the following essay questions. About forty-five minutes.

A. Select a building of Dartmouth College which illustrates the modern use of classical elements in architecture. Name some of these elements, tell when and how they originated, and trace the lineage of their descent to our time.

B. The architect today is devoting his attention more and more to matters of function, materials, and structure rather than to "pure design." Wherein does this correspond with or differ from the traditional practice of the architect or master-builder in Roman, Gothic, and Renaissance times?

C. Discuss the relationship of architectural ornament to basic architectural form in the developed phases of Greek, French Medieval, and Italian Renaissance architecture.

Wellesley College, 1935

ART

PART I

- I. Slides
- II. Discuss the effect of light and shade on a piece of bright blue drapery, indoors, comparing the lighted areas with those in shadow and describing, in terms of the three elements of color, what differences there would be. Would it be possible to express the form of such a piece of drapery by representing changes in only one of the color elements? Explain.
- III. Select and comment upon seven examples of Greek sculpture which show the particular characteristics of Greek art in the three principal stages of its development.
- IV. Choose three monuments which seem to you best suited to illustrate the architecture of the Medieval, Renaissance (XV-XVI centuries) and Post-Renaissance (XVII-XVIII centuries) periods. Explain how the style of each period is exemplified in the monument selected.

PART II

Consider painting in three of the following subdivisions:

1. Egyptian painting.
2. Byzantine painting.
3. Christian painting of the West before 1300.
4. Florentine painting; or, Venetian painting.
5. Flemish painting; or, Dutch painting.
6. Spanish painting of the seventeenth century
7. French painting from 1880 to 1914.

In your discussion, bring out the individual character of each of the three, taking into account such elements as: the purpose for which the works were made; types of subjects; medium and technique; solutions to the problem of representation (*i.e.*, rendering of figures, objects, surroundings, etc.); and esthetic considerations. Bear in mind the influences exerted by such factors as geographic and social conditions, national traits, inheritances from the past, etc.

The value of the answer will depend largely upon an intelligent selection of monuments and information concerning them; that is, upon the inclusion of significant and the omission of irrelevant or unimportant material. The answer should be carefully planned and well written.

Mount Holyoke College, 1936

GENERAL EXAMINATION IN ART

PART I

(One hour)

Prepare a brief but comprehensive *outline* for a course in Art History adapted to a secondary school.

Name great periods with approximate dates.

Subdivisions as seem best and as many great outstanding examples (including architecture, sculpture and painting) as time permits.

PART II

(One hour)

Discuss as fully as possible (allowing seven minutes for each) eight of the examples mentioned in Part I.

These should include at least one example of architecture, one of sculpture, and one of painting. *Two* of the examples chosen should be from the field of ancient art.

Mount Holyoke College, 1935

ARCHAEOLOGY, MAJOR EXAMINATION

(Three hours)

A. Answer *three* of the following questions:

1. Give the characteristic architectural features of a Cretan palace, and of a mainland palace belonging to the Late Helladic period.
2. Define cist grave; shaft grave; chamber tomb; kamares ware; palace style of pottery; matt malerei.
3. (a) Comment briefly on the following names, stating what significance each has for Aegean archaeology:
Seager, Blegen, Hawes, Evans, Schliemann, Tsountas
(b) Comment on the following, giving a brief descriptive statement and a note on special significance:
The Harvester Vase
The Mycenae siege fragment
The "Treasury of Atreus"
4. Discuss Minoan representations of the human form, illustrating with works in various mediums.
5. Discuss the technique of fresco painting and describe one Cretan and one early mainland fresco.

Sculpture:

B. Answer *three* of the following questions:

1. (a) Name three general surveys of Greek sculpture; two works on Hellenistic sculpture; a collection of photographic reproductions.
(b) Name the authors of monographs on the following sculptors (one each):
Alcamenes, Lysippus, Phidias, Praxiteles
2. Compare or contrast briefly any *five* of the following:
(a) The Dying Gaul of the Capitoline and the Dying Warrior from the east pediment of the Aphaea temple.
(b) A portrait by Cresilas and one by Polyenctus.
(c) The Demeter of Cnidus and the Lemnian Athena.
(c) The Doryphorus and the Apoxyomenus.
(e) The Amazon friezes from the Mausoleum and from the temple of Apollo Epicurius at Bassae.
(f) The Aphrodite of the Vatican after Praxiteles and the Aphrodite of Melos.
3. What, in your opinion, are the problems the sculptor must solve in filling a triangular pediment with sculpture? How did the Greek sculptors of the sixth and fifth centuries B.C. attempt to solve these problems and how well did they succeed?
4. Discuss the problem of the Hermes at Olympia. In your discussion treat both sides of the argument, citing authorities whenever possible, and state your own opinion.
5. Comment briefly on at least five of the following sculptors, giving approximate dates, and mentioning one extant work attributed to each:
Agasias, Callimachus, Antenor, Leochares, Endoeus, Damophon, Agoracritus, Boëthus.

Architecture:

C. Answer three of the following questions:

1. "The replica of the Parthenon at Nashville, Tennessee, proves conclusively that the refinements in Greek temple buildings were meant to be seen and appreciated. It is perfectly obvious that the columns are not vertical and that the stylobate is not horizontal: any attentive visitor would realize that the architectural membering had been manipulated in order to produce special effects in the composition of the building."
Discuss this statement, refer to contrary opinions, and give a detailed account of the architectural adjustments referred to.
2. Describe in detail a typical Greek theater.
3. Trace, with specific examples, the changes in the proportions of Doric entablatures.
4. Discuss the peculiarities of the temple of Apollo Epicurius, at Bassae.
5. Name and locate as many circular buildings as you can in Greece.

6. Define *five* of the following terms:

Orthostate	Anathyrosis
Dentil	Abacus
Empolion	Sima
Epikranitis	Mutule

Topography:

D. Answer *three* of the following questions:

1. Describe as fully as possible the topographical expansion and development of Athens in the various periods of its existence from the earliest time to the reign of the Emperor Hadrian.
2. Write an account of the history of the Parthenon from the earliest times to the present day. Name the principal sources of information, both ancient and modern for such an account.
3. State the problems involved in the relationship of the Propylaea, the temple of Athena Nike and its Bastion. What do you regard as the most probable solution of these problems?
4. Describe briefly the results of topographical and historical interest gained from recent investigation of the Agora or the Pnyx.
5. Locate, date approximately, and describe briefly—

The Horologeion of Andronikos
The Gate of Athena Archegetis
The Monument of Lysicrates
The Stoa of Attalus
The Odeion of Herodes Atticus

Greek Vases:

E. Answer *three* of the following questions:

1. Characterize the work of *three* of the following painters, describing and naming the location of a vase by each:
Exekias, the Amasis painter, Nikosthenes, the Andokidas painter, Sotades painter.
2. Describe in some detail any three varieties of vases one is likely to find in excavating a Greek mainland site.
3. Comment briefly on *three* of the following:
Minyan ware, Clazomenian sarcophagi, Proto-Corinthian ware, Gnathia ware, plastic vases, Fikellura ware.
4. Draw outlines of the following vases, and state the uses for which they were made:
Psyker, kyathos, alabastron, loutrophoros, askos, pyxis, stamnos.
5. Give a full account of the technological processes employed in the manufacture of an Attic b.-f. or r.-f. vase. List briefly the sources of your knowledge.

Numismatics:

F. Answer *three* of the following questions:

1. "Une médaille est, plus souvent qu'on ne le croit, le seul document authentique, qui ait préservé un événement de la profanation de l'oubli. La suite monétaire d'une ville reflète son histoire politique et économique d'une manière saisissante." Babelon: *Traité des Monnaies Grecques et Romaines*, I, p. 32.

Translate the above and comment further on the light shed by numismatics on the history and archaeology of Greece, giving one or two specific examples.

2. Identify the five coins shown, stating for each the standard of weight. Comment briefly on the type of each, or method of making.
3. Define these numismatic terms: incuse, stater, symbol, Demarsteion, reverse, hubbing. Mention a coin which illustrates the history of sculpture. What does Mr. Seltman think is the origin of coin-types?
4. If you were to publish a coin, what books would you consult, and what facts about it would you state?

The University of Chicago, 1936

COMPREHENSIVE EXAMINATION FOR THE BACHELOR'S DEGREE
AND FOR ADMISSION TO CANDIDACY FOR THE
MASTER'S DEGREE

All of the questions in this examination are designed to require approximately one-half hour, of which five minutes should be spent in planning the answers without writing. This will allow one-half hour at the close of the three-hour period for re-reading and revision.

Morning

Practice A. Omit one.

1. Discuss the use of "action themes" in design and illustrate with three "motifs" of your own conception.
2. Make a blind drawing of anything within your field of vision and a "left-handed" drawing of the same object. Discuss the results in terms of "line quality" and the significance of "motor memory."
3. Discuss "brushwork" in Western and Eastern Painting and analyze six distinct types.
4. Characterize and illustrate by reference and diagrams the different types of relief.
5. Discuss and illustrate by reference the implications of the distinction between the functional and the decorative use of color.
6. Demonstrate with your own pencil drawings and discuss with reference to these and historical examples the difference between *static* and *dynamic* composition.

Afternoon

History A. Omit one.

1. Compare Greek relief sculpture as exemplified in the frieze of the Parthenon with Roman relief sculpture as exemplified in the sculpture of the Trajan column.
2. Discuss the sources of medieval style as reflected in (a) an Ottonian manuscript page; (b) a Burgundian Romanesque church; (c) a figure or tympanium group from the west portal of Chartres.
3. What are the innovations introduced by Masaccio into painting?
4. Give a brief account of the relations of Michelangelo with his predecessors:
(a) Donatello; (b) Jacopo della Quercia; (c) Bertoldo.
5. Compare the techniques of (a) Jan van Eyck; (b) Rembrandt; (c) J. L. David; (d) Delacroix.
6. Discuss and illustrate the stylistic analogies of modern painting and modern architecture in terms of (a) impressionism; (b) expressionism; (c) abstraction.

EDUCATION

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